

# 101 AMAZING PHOTOS TO TAKE

*before you die*

NEW



INSPIRATIONAL  
GUIDES FOR  
CAPTURING THE  
PERFECT SHOT



Digital  
Edition

FUTURE

FIRST  
EDITION

+ MASTER LANDSCAPES, MACRO, PORTRAITS AND MORE!







# Welcome to



Widen your photographic horizons and learn to shoot spectacular awe-inspiring imagery with tips and advice from the makers of Digital Camera World. Develop your skills, hone your creativity and master landscapes, portraiture, macro and more! 101 Amazing Photos To Take

Before You Die is jam-packed with professional guides that cover every genre of photography. Learn how to capture the stunning Aurora Borealis, get creative with paint and shoot breath-taking conceptual portraits. We've also ventured around the world to give you tips on how to take amazing pictures of the most beautiful places. Use our guides to shoot your own versions of our photos or use them as inspiration to shoot your own amazing captures.



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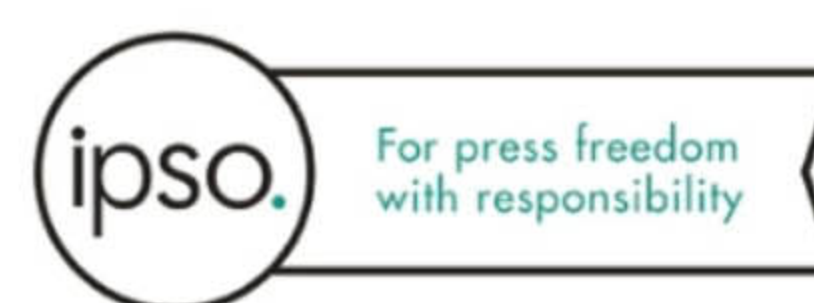
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# WHAT MAKES AN IMAGE AMAZING?

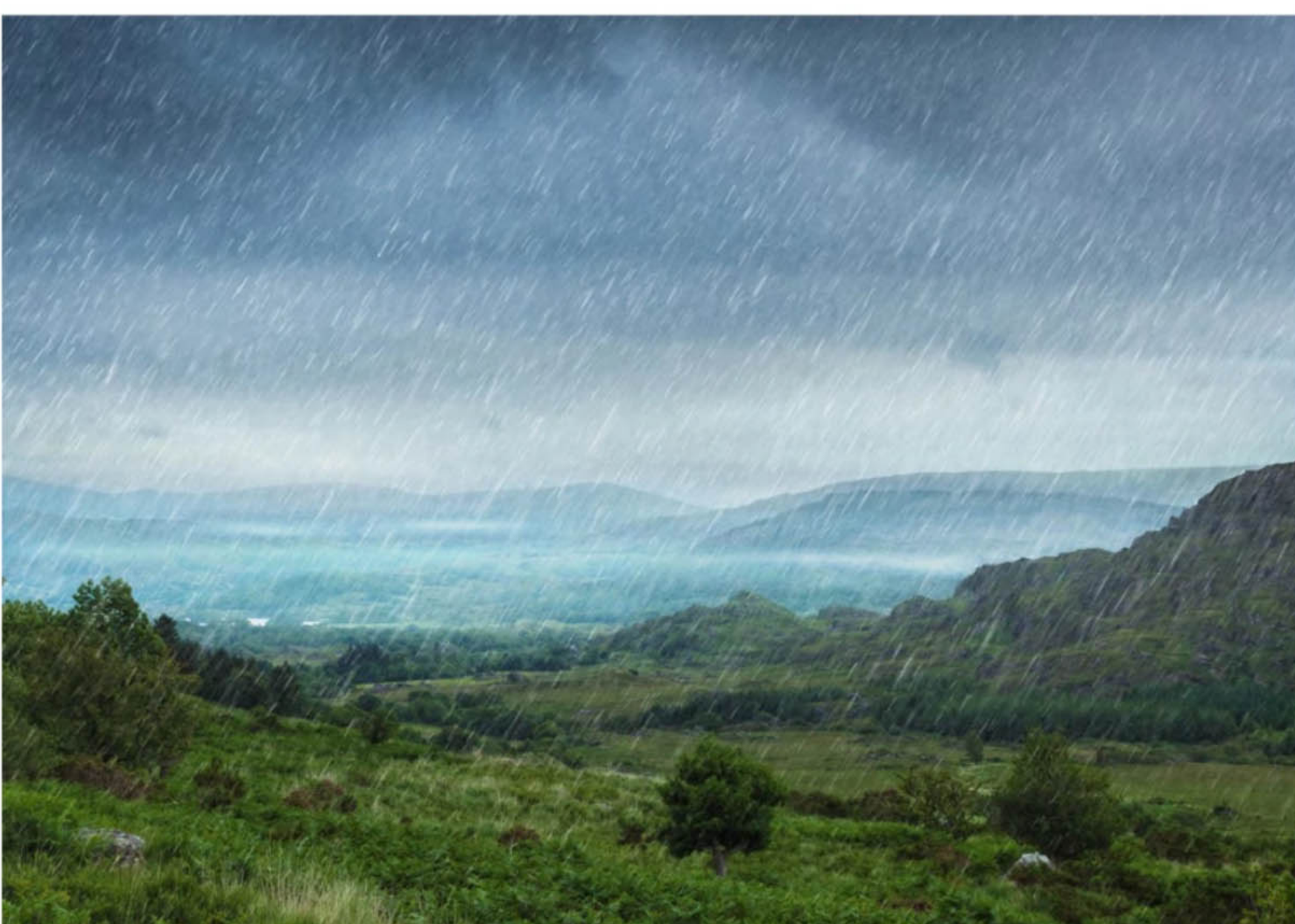
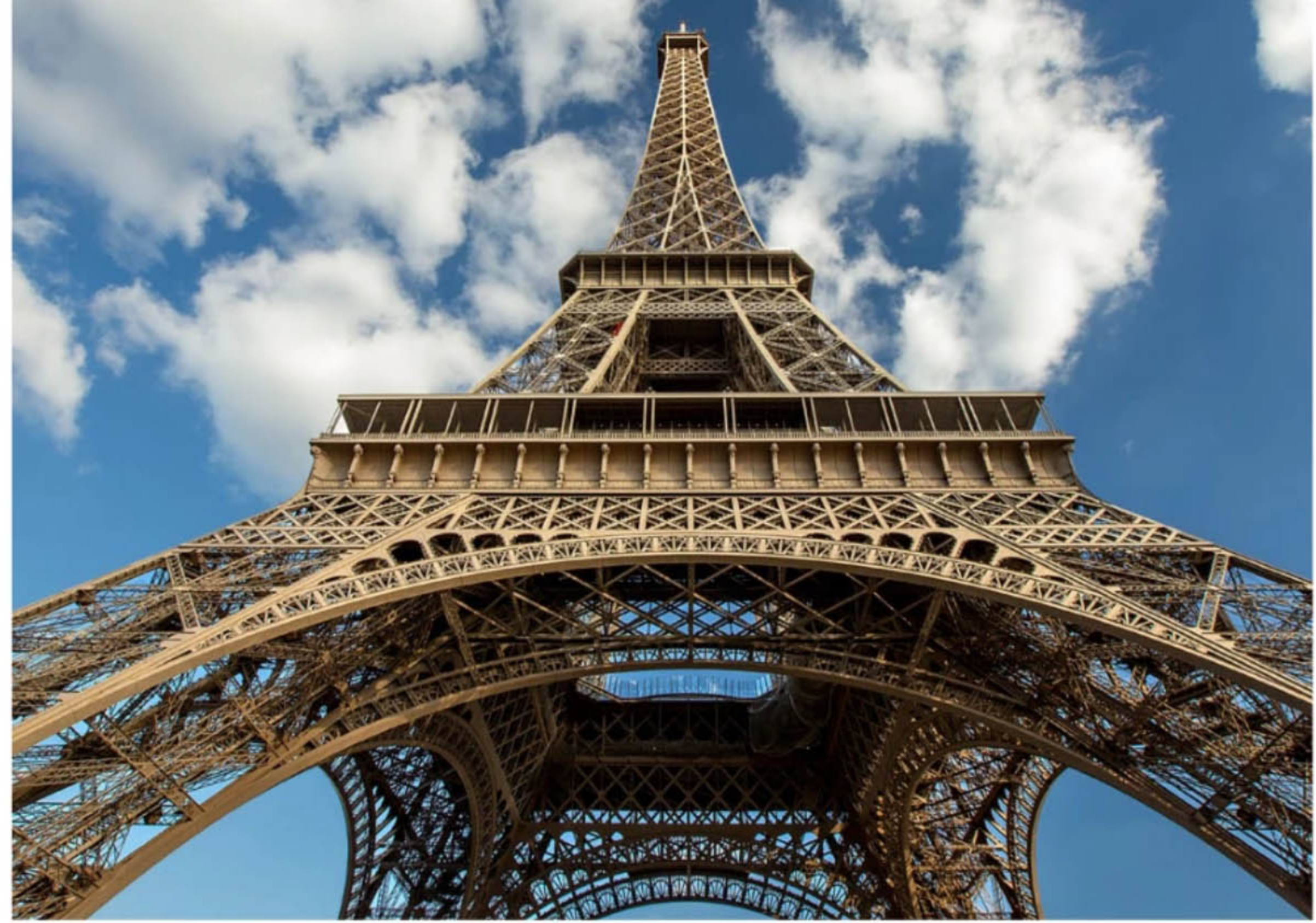
Before we look at 101 photos to take before you die, let's look at amazing and iconic photos that defined history

**T**he definition of an amazing photo will be different for everyone. It might be a shot of your favourite destination, the first time you nailed Manual mode or that one time your whole family smiled at the same time. The photos that you cherish and display around your home will be unique to you and will depend on your photographic priorities. Some might favour photos of family and loved ones, while others will strive for photographic excellence, technique and artistic merit. Whichever definition of amazing that you want to achieve, we've got you covered. From amazing location photography, shooting the elements and capturing the night sky, to creative photographic projects and challenges. Every photo in our 101 list will use a skill or technique that you can apply to your own photographic adventures – try to re-create our shots or take inspiration and capture your own creative versions.

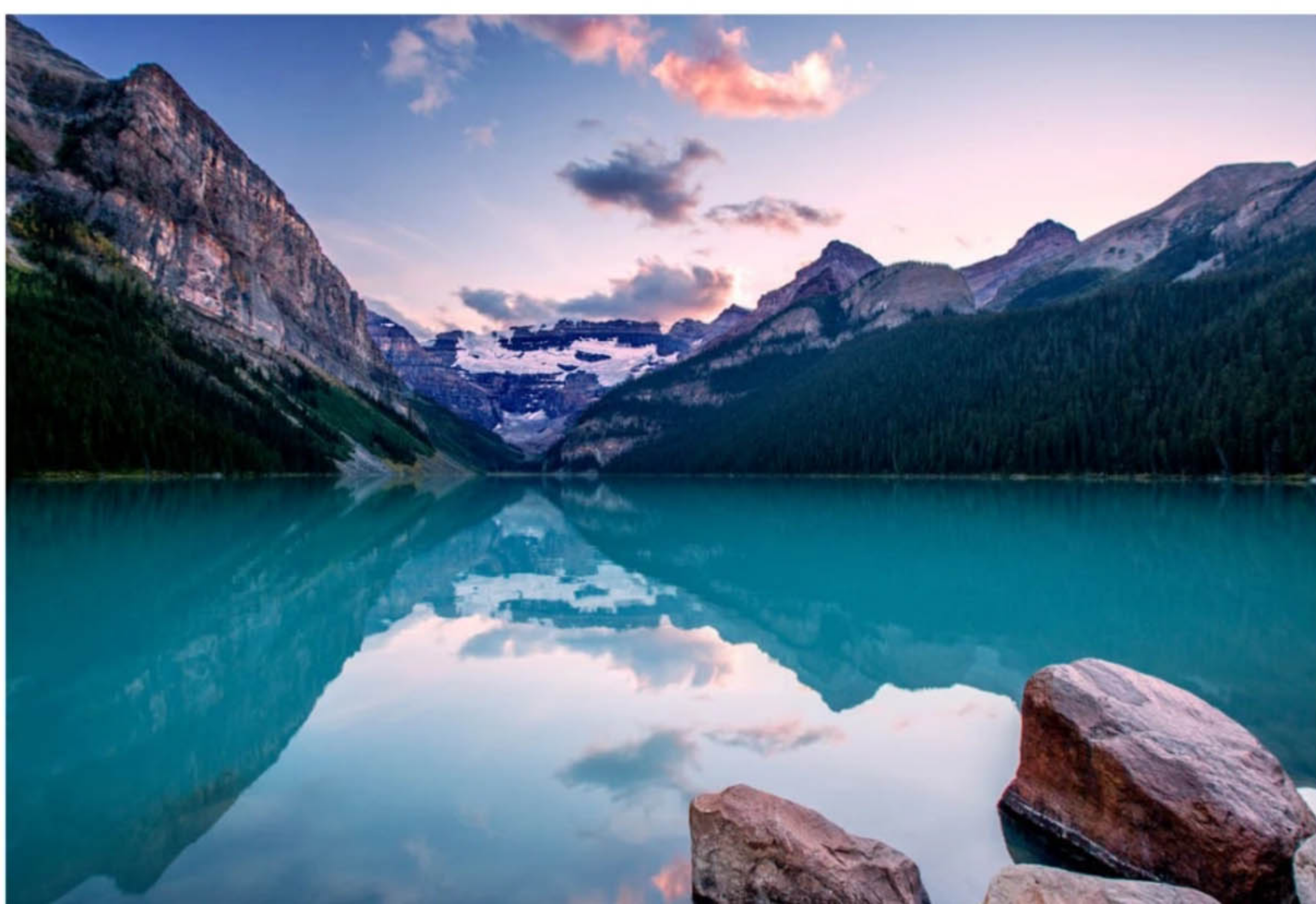
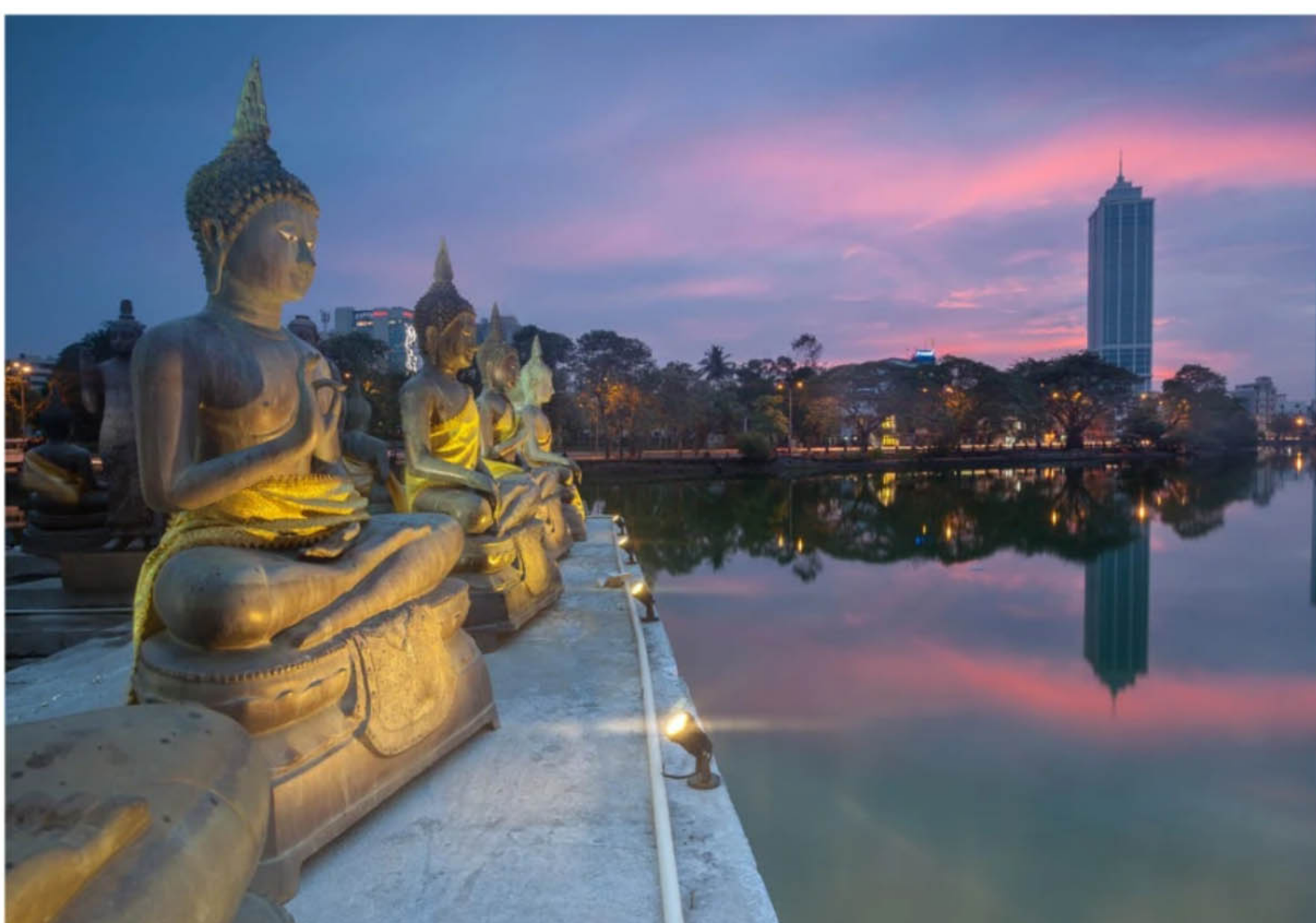
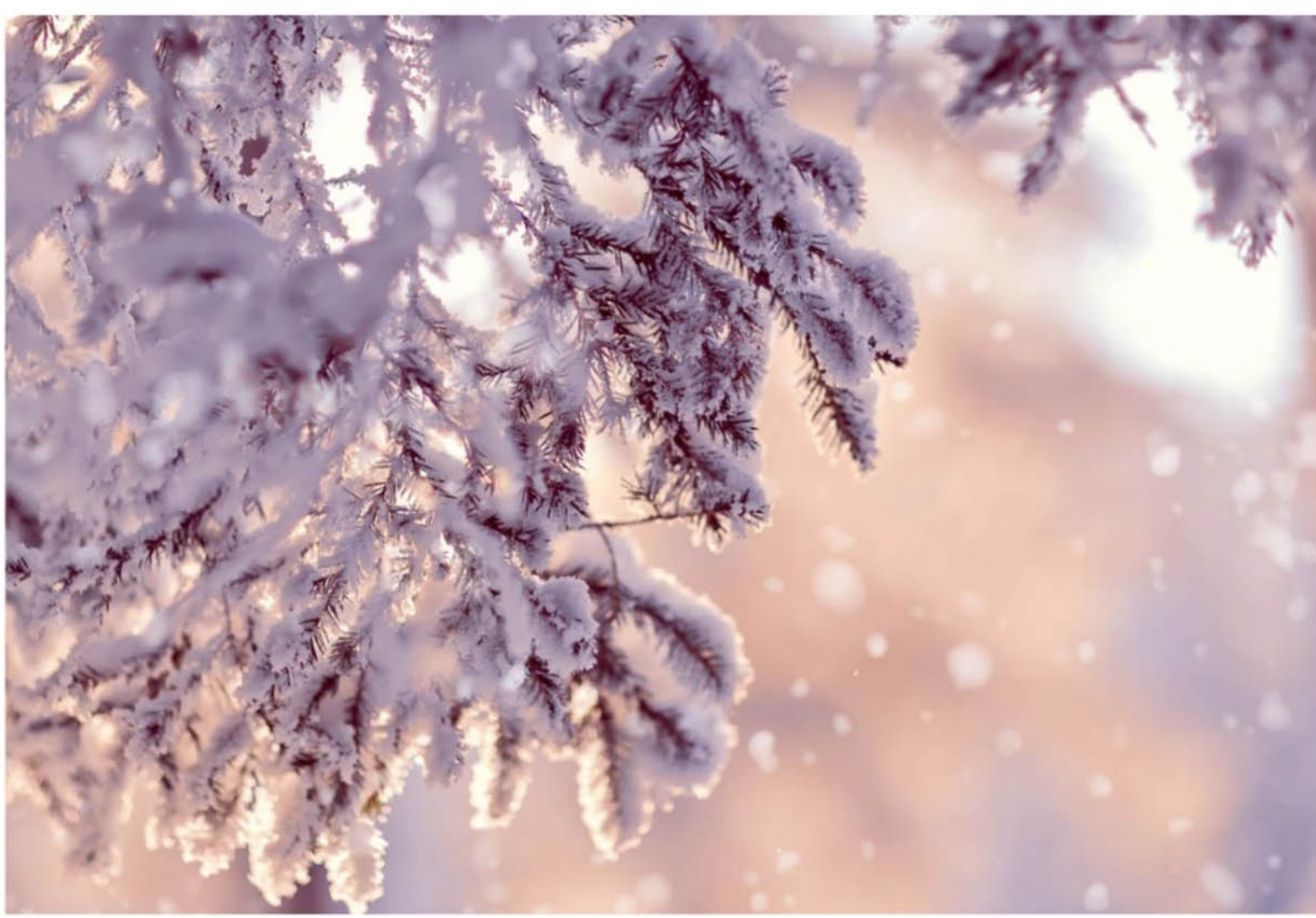
Before we look at the 101 amazing photos to take before you die, let's look at some famous and iconic images from history. You'll notice that the majority of them are news images that capture a fleeting moment in time, often a distressing and graphic scene – these are amazing images of a different kind, but are worth exploring, even just to understand the impact that a single image can have. A photograph is a sort of universal language that can convey a message to the world.

## A BRIEF HISTORY

Up until 1888 cameras were big, bulky and difficult to carry, and were not accessible or practical. George Eastman and his company developed the first easy-to-use and portable box camera named the 'Kodak' which was released to the public in 1888. It was designed by Frank Brownell and it had a fixed focus lens and only a single shutter speed, which meant anyone could











AMERICAN  
SAILOR  
KISSES  
WHITE-  
UNIFORMED  
NURSE ON  
VJ DAY

Taken by Alfred  
Einstaedt in 1945  
this photograph  
depicts an  
unknown sailor  
kissing a woman  
dressed in white,  
celebrating VJ  
Day, marking the  
end of America's  
war with Japan,  
and to a greater  
extent, the ending  
of World War II.





© Getty

## TANK MAN

Covered by four different photographers, each with a different angle, Tank Man shows an unidentified Chinese man standing in front of a series of tanks departing from Tiananmen Square in 1989 after the Chinese military had forcibly subdued protests in the square. Others are reported to have blocked the tanks that day, but Tank Man was the only one to be photographed.

## BOULEVARD DU TEMPLE

This is the first known photograph that contains people. Taken by Louis Daguerre in 1839 in Paris, France. It took several minutes to expose, so despite it being a busy street, no moving people were captured. Only two figures, one getting their shoes polished, can be seen in the bottom-left of this mirror-image.



© WIKI COMMONS

© WIKI COMMONS





## GUERRILERO HEROICO

This portrait of famous Marxist revolutionary, Che Guevara, is actually a crop of a wider, horizontal-orientation photograph taken by Alberto Korda in 1960 in Havana, Cuba. Guevara was attending a memorial service for the victims of the La Coubre explosion where he had rushed to the day before serving as a doctor to those that had been involved in the incident.

operate it. Not only was the camera smaller, but George Eastman's company had also established a practice of developing images and used a new celluloid film – something the film industry later adopted. Now that photography was widely available to the public he produced probably the most iconic camera of the 1900s the Kodak No. 2 Brownie box camera. It was from this point in history that photography began to become more accessible and this completely changed the position of photography in the world.

### WHAT MAKES AN IMAGE ICONIC?

Photographs can tell a story or symbolise a feeling, they can communicate a message to observers more quickly than words ever will. Even during the 1930s-1950s when imagery wasn't anywhere near as instant as it is today, photographs played a key role in informing the public. The period between the 1930s and 1950s was known as the golden age of photojournalism. A photojournalist's sole purpose is to react to tip-offs and information, investigate world events and photograph them for news outlets and record them for posterity. They were, and still are, able to capture images with a high technical

and creative proficiency, something which the amateur photographer doesn't always possess.

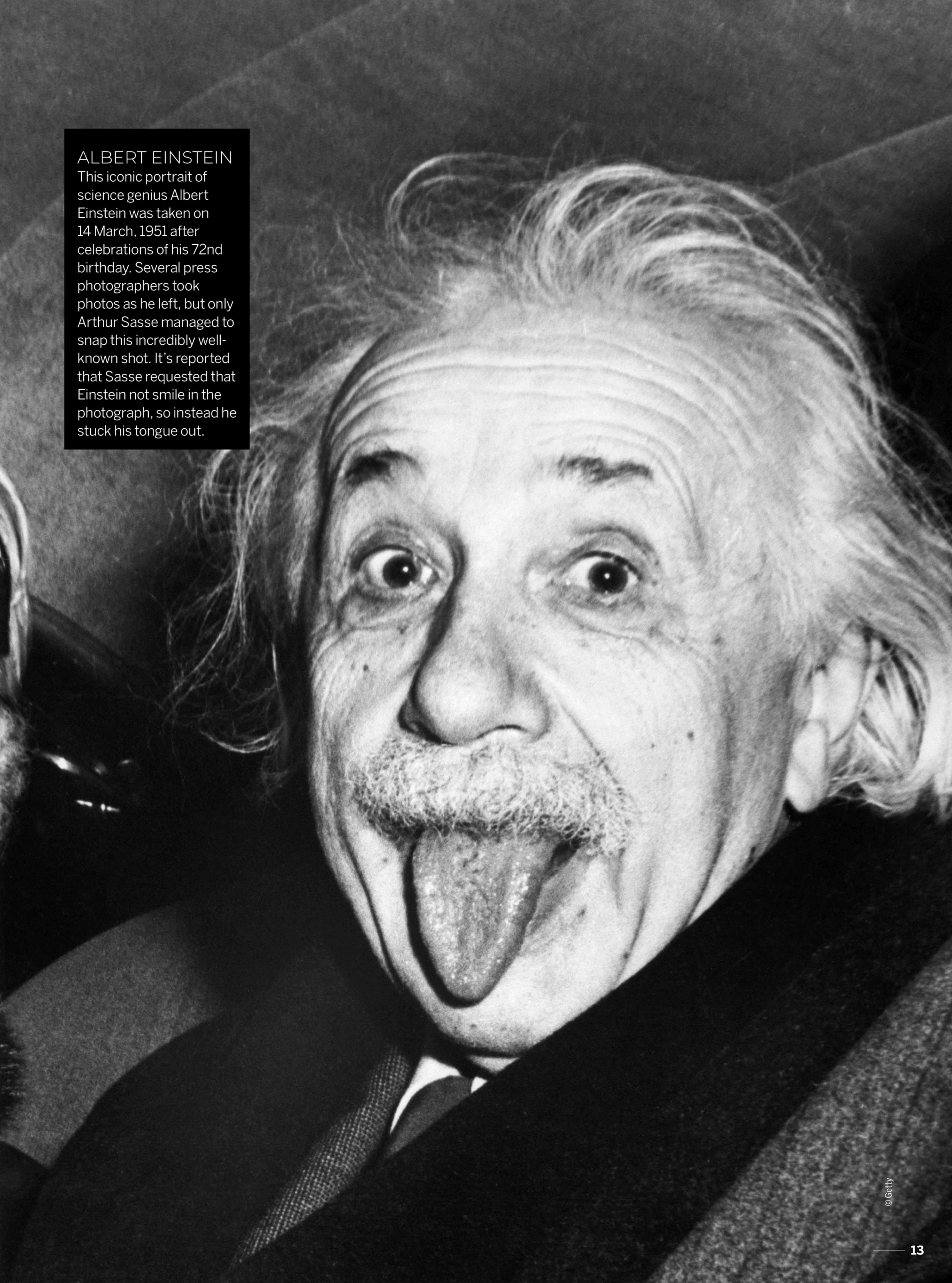
So, an iconic photograph is one that is influential and memorable. There's a universality to the image, something that resonates with people the world over. If we were to take one of these images to any culture, any country in the world, most people will recognise it, or better yet, it will provoke a strong reaction or emotion.

But how do we identify an iconic photograph and why do they take-off in such a big way? Before the world of 24-hour rolling news and social media, there might have only been one image of a specific event or incident, whereas now we are saturated with duplicates of the same scene. Now we see images of the same thing, at the same second, shot at slightly different angles or positions meaning that news images are no longer as impactful as they once were. Back in the 1930s and 1950s there'd be one image duplicated onto every front page. One defining image of that moment in history, whereas now we'd be inundated by hundreds. These images became iconic because they were unique, they captured something that nobody else could and they were



## ALBERT EINSTEIN

This iconic portrait of science genius Albert Einstein was taken on 14 March, 1951 after celebrations of his 72nd birthday. Several press photographers took photos as he left, but only Arthur Sasse managed to snap this incredibly well-known shot. It's reported that Sasse requested that Einstein not smile in the photograph, so instead he stuck his tongue out.







© Getty

## OLYMPIC BLACK POWER SALUTE

After Tommie Smith won the 200m race at the 1968 Olympics, he and fellow US competitor John Carlos can be seen performing a Black Power salute as the US national anthem plays to protest human rights. Silver medallist Peter Norman from Australia also supports the cause by wearing an OPHR badge.

shared all over the world. To become iconic or memorable an image has to offer something unique, whether that is the subject or the message, and they have to offer something that translates to every observer.

Historically a lot of the iconic images depict an extreme moment, whether that is a moment of great achievement, like marking the end of World War II with the VJ Day sailor's kiss in Times Square, or they show a terrible tragic event. Either way, they tended to be emotive. Deep emotion and sadness hits home with almost everyone on the planet, and these two types of universalities are what reverberate through the history of time via photography. After all, photography is like time-travel because we can witness what the photographer saw at that very moment in time.

### WHAT AMAZING MEANS TO YOU

Of course, these photos are irreplicable, they are a brief moment in time caught on film expertly telling a story of the subject and environment. They reflect societal, political and cultural paradigms of the moment, be they war-torn, celebratory or otherwise. To most photographers these prerequisites seem restrictive, especially if national or international travel isn't on the cards for either health or financial reasons. So why are we looking at them now? If you were asked to recall an amazing or iconic image from history it is likely that you'd cite one of these. However, make sure that you don't dismiss your own ability to shoot something just as amazing. We can learn from these iconic images and use them to inspire and influence our own photography.

The more preparation you undertake honing your creative eye, and learning your camera controls, the higher the success rate you'll have of

capturing a photograph that will be known the world over. The first step to taking better photographs is to learn your camera controls inside and out. Feeling comfortable operating your camera means you can get to the right settings faster, and because of that, you're going to be able to capture events that unfold quickly and without warning. For example, look at Sam Shere's Hindenburg disaster shot. He didn't have time to raise the camera to his eye, so he shot from the hip. Without knowing instinctively how wide the field of view was and how to control his exposure settings, Shere may never have got the shot and made history in doing so. Practise shooting with your camera upside down or back to front in your hands, remember where the buttons and dials are. Shoot from the hip without even looking through the viewfinder or on the back LCD screen. Take photos in the dark without a torch, or simply blindfold yourself and attempt a portrait. All these techniques will help you to get you comfortable with quick operation of the camera itself.

Remember that the thing that these images have in common is that they are unique – single frames that only these photographers managed to capture. So try to think outside the box and get creative when you are out shooting. Think of alternative ways to frame each scene, use a lens that you wouldn't usually, take a different angle or try to create your own fleeting moment that will be completely unique to your shot.

It is also important to learn what amazing means to you and your photography. As we have said before, everyone will have a different definition. Use the skills, technique and creative inspiration in this book to take your most amazing photographs yet. Follow our guides then use what you learn to improve your own captures and work towards shooting the most amazing life-defining shots.



## EARTHRISE

Taken by William Anders on behalf of the National Aeronautics and Space Administration on Christmas eve, 1968, this photograph ran on newspapers all around the world, giving everybody, for the first time since the beginning of human evolution, a full colour view of earth from the vantage point of a celestial body.



## BẦY LỚP

This image was captured by journalist Eddie Adams who was an Associated Press photographer. The victim was executed in Saigon during the Tet Offensive in the Vietnam War.



## RAISING THE FLAG ON IWO JIMA

Taken on February 23, 1945 this photograph, taken by Joe Rosenthal for Associated Press shows US troops raising an American flag on top of Mount Suribachi during the Battle of Iwo Jima in World War II. Rosenthal's famous shot pictures a second, larger flag being erected at the top, apparently to improve visibility and raise morale of other soldiers across the island. This is the only photograph to win a Pulitzer Prize in the same year as its publication.











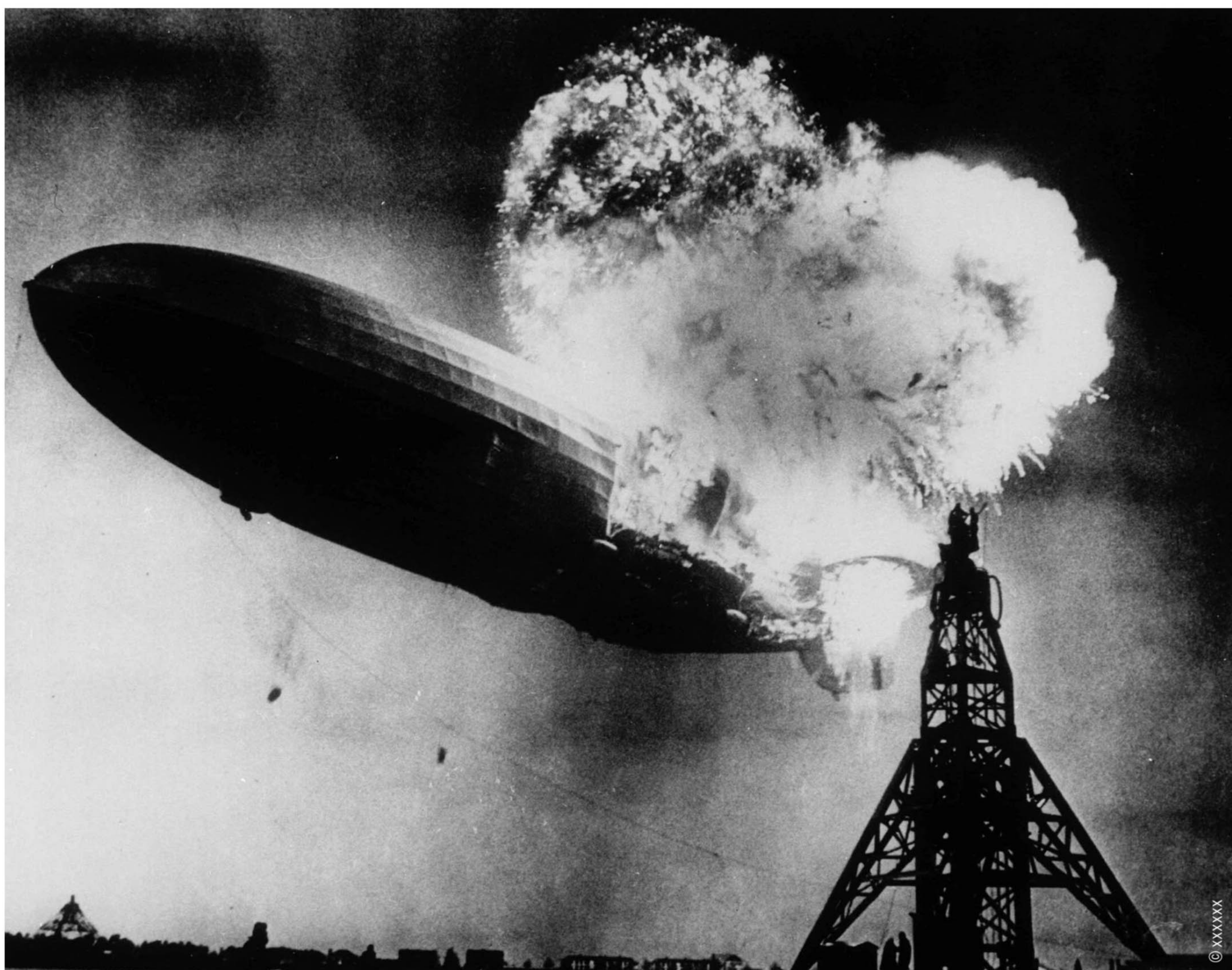
## THE BURNING MONK

On 11 June 1963 Thích QuĐng ĐĐc, a Mahayana Buddhist monk conducted a dramatic protest on a bustling Saigon road intersection by burning himself to death. His protest was designed to highlight the persecution of Buddhists by the South Vietnamese government. The most famous image of this protest was taken by Malcolm Browne and it won him a Pulitzer Prize.

© WIKI COMMONS

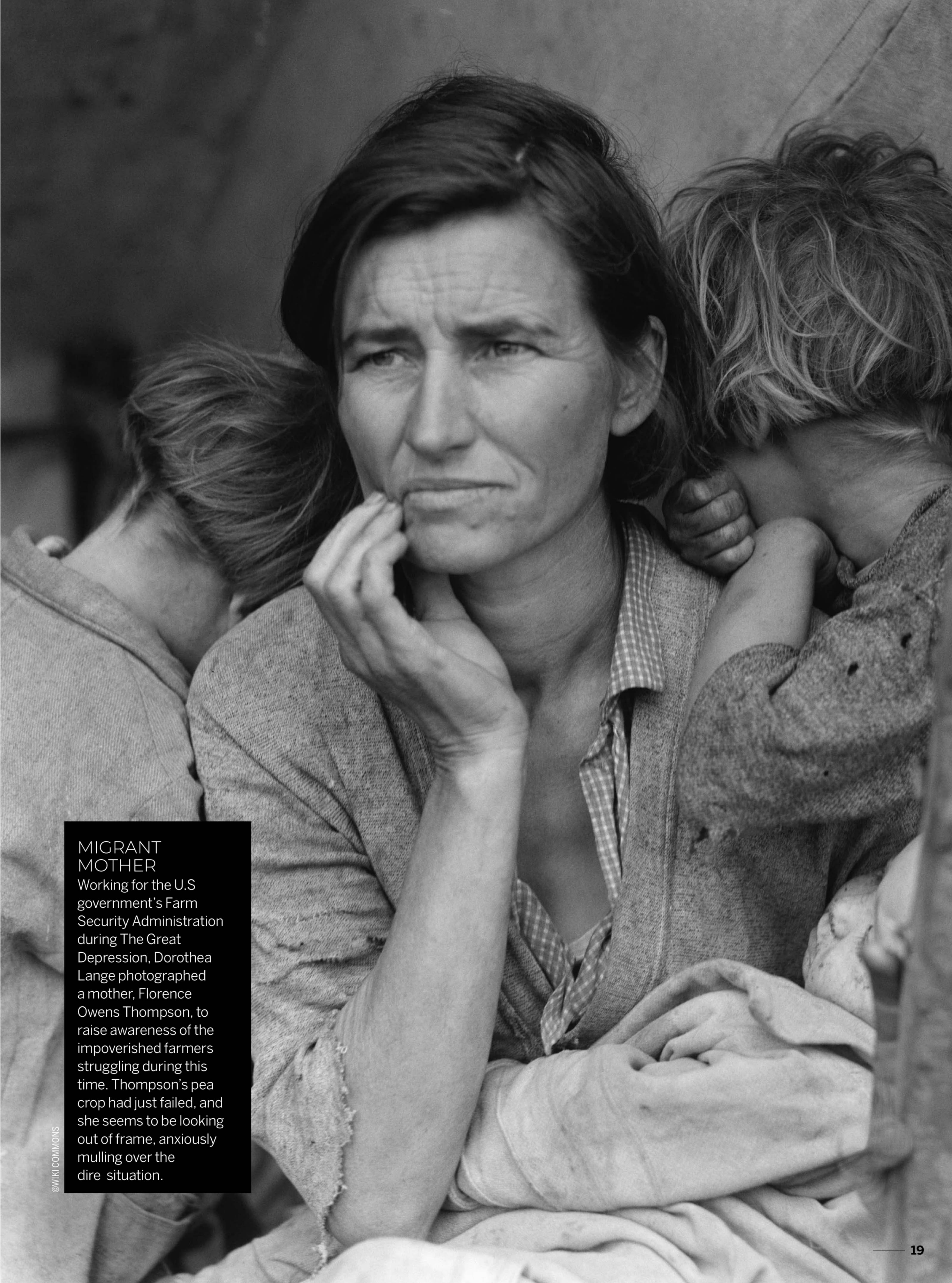
## THE HINDENBURG DISASTER

This photograph was partly responsible for the ending of the airship era, spanning the late 1800s into the early 1900s. Taken by Sam Shere in 1937, this photograph shows the Zeppelin LZ 129 attempting to dock at Lakehurst, New Jersey, USA after travelling from Frankfurt. The crash ignited the hydrogen inside the air ship and 36 people died.



© XXXXXX





## MIGRANT MOTHER

Working for the U.S government's Farm Security Administration during The Great Depression, Dorothea Lange photographed a mother, Florence Owens Thompson, to raise awareness of the impoverished farmers struggling during this time. Thompson's pea crop had just failed, and she seems to be looking out of frame, anxiously mulling over the dire situation.





# AMAZING PHOTOS TO TAKE

Delve into our list of 101 must take pictures and learn key techniques for truly awe-inspiring results








# 01


## EIFFEL TOWER


Change perspective for a people-free composition of this Parisian landmark

**TOP TIP**  
 .....  
 If you want to publish your shots, take photos in the daytime as copyright issues relating to the lighting rig can cause issues - even on social media




 1/80  
sec


 f11


 ISO  
640

**A**side from the difficulties of shooting the Eiffel Tower at night due to copyright ownership on the tower's lighting, even during the day the area is swamped with pedestrians. It's difficult to find an angle that doesn't have people walking through. The best way to compose your shot and ensure there's no one in the way

is by shooting straight up. Not directly underneath the tower itself, but to the south-western side. There are two reasons for this. Firstly, because the tower is lit from the south-west, it will be in broad sunlight, meaning the sky behind can be rendered in a deep blue giving better dynamic range to the whole image. Secondly, the light will be slightly warmer, giving the tower a rich golden

tone and will be noticeably less bright, again further enhancing the dynamic range. Use a wide-angle zoom like a 16-35mm f2.8 and a narrow aperture such as f11 to ensure a long depth of field. If shooting handheld, engage image stabilisation/vibration reduction. This allows for a faster shutter speed, meaning a sharp shot, especially if you raise the ISO simultaneously.



**Background detail**  
 Aim to capture passing clouds to punctuate the sky with texture

**Avoid distractions**  
 Wait for passersby to leave the frame before cracking off a shot

**Vantage point**  
 Lay down and aim up, including the tip of the tower in the frame

Taken by Roy Goldsberry on a Canon EOS 6D and EF 16-35mm f2.8L II underneath the Eiffel Tower

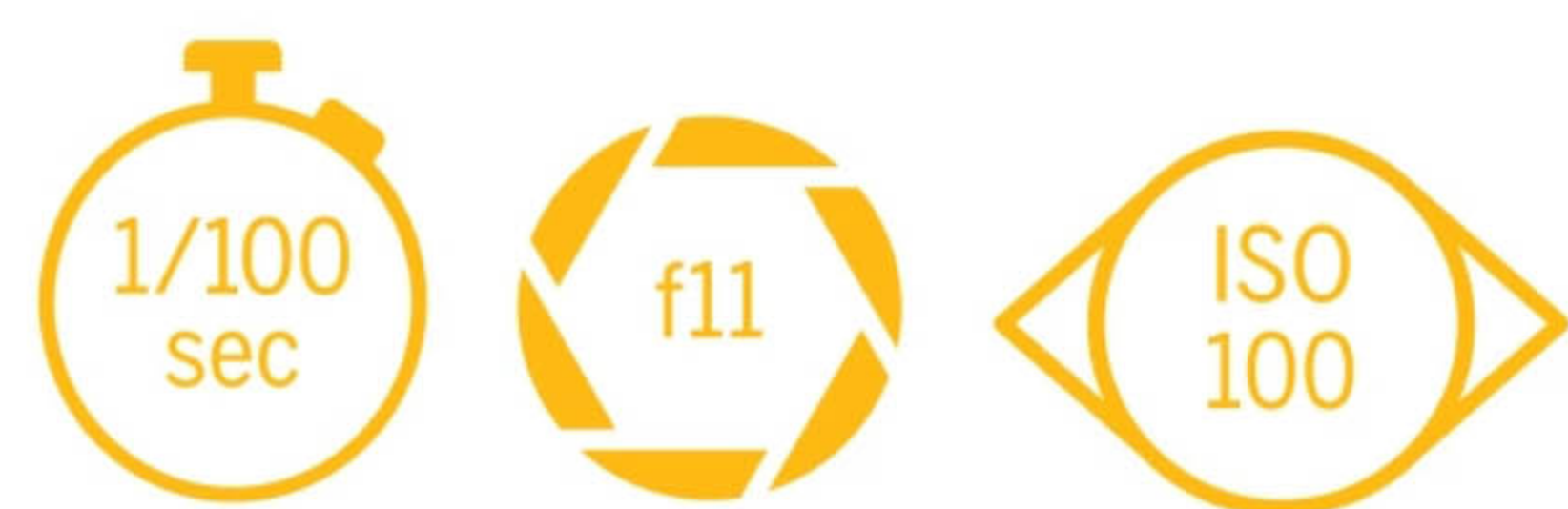
© Roy Goldsberry



# 02

## SHOOT AT SUNSET

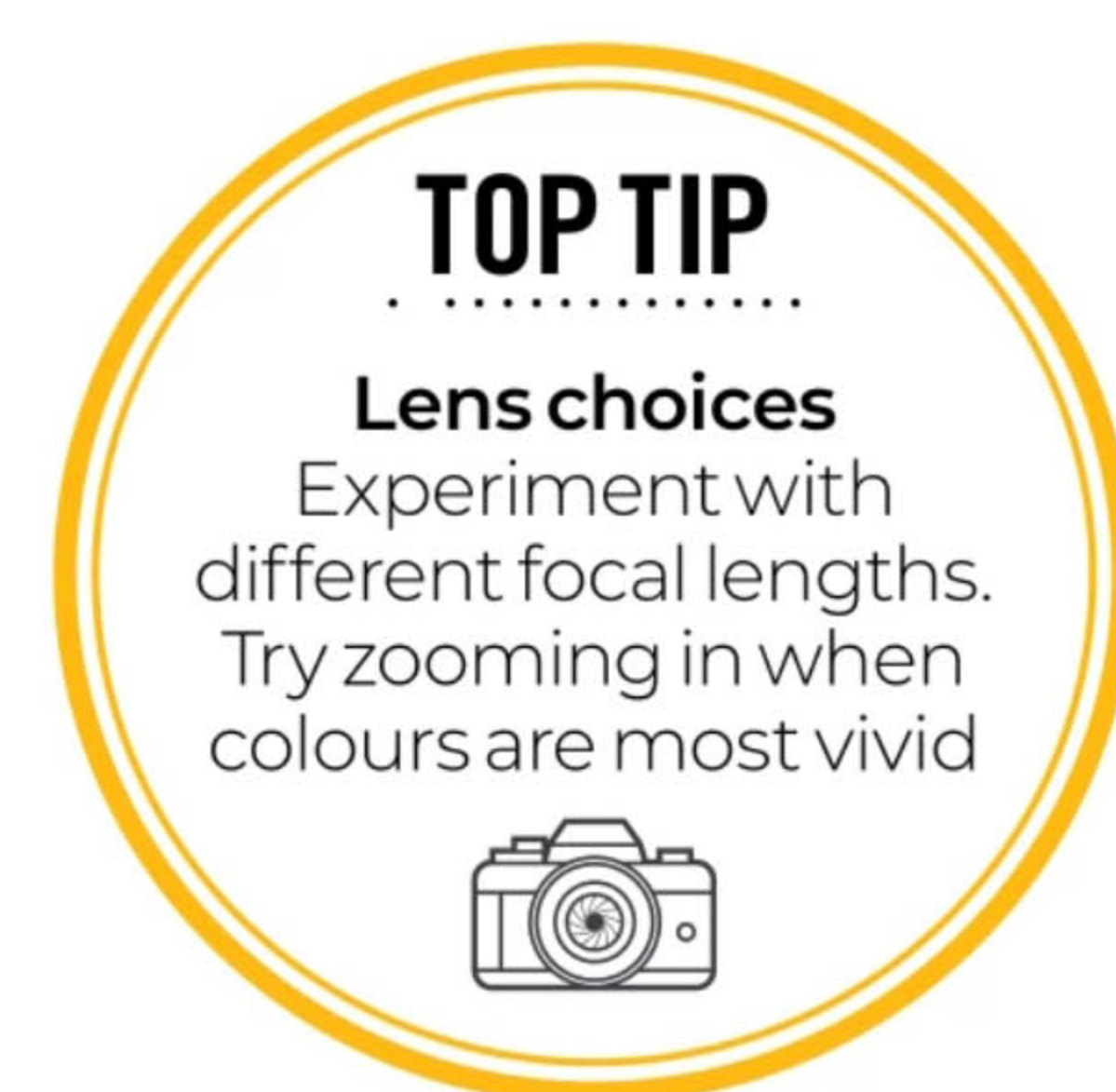
Find the best location and direction for the setting sun



**A**rrive at least one hour before sunset so that you have plenty of time to scout out the perfect shooting location and can set up without rushing. Before you start shooting, it's vital to give your lens a good clean, as dust, dirt and spots of any kind become magnified when you point your lens towards a bright and low setting sun.

Next secure the camera on a tripod, as this will help you to frame your shots and allow for longer exposures as the sun reaches the horizon, ushering in low light. Although a wide-angle lens might seem like the best option for capturing expansive skies, a flexible telephoto focal length, such as a 24-85mm, can make it easier to hone in on the golden elements and create a more intimate composition.

Aperture Priority mode is a good choice for capturing sunsets, as the camera will adapt to the rapidly changing light levels and leave you free to concentrate on framing and focusing. Opt for a narrow aperture of f13 and above, keeping the ISO levels as low as you can. This will give you a slightly slow shutter speed allowing you to catch some movement in the water or passing clouds.



### Editing colour

Vibrance levels were boosted during post-processing to enhance the fiery hues

© Getty



# 03

## SHOOT THE UPSIDE DOWN!

Don't let rain stop you from getting out with your camera

**Just after a heavy rain shower can be the perfect time to get out and capture an environmental portrait with a difference, by using the reflections found in puddles.**

The mirror-like reflections in the water surface enable you to explore an alternative perspective, and flipping the

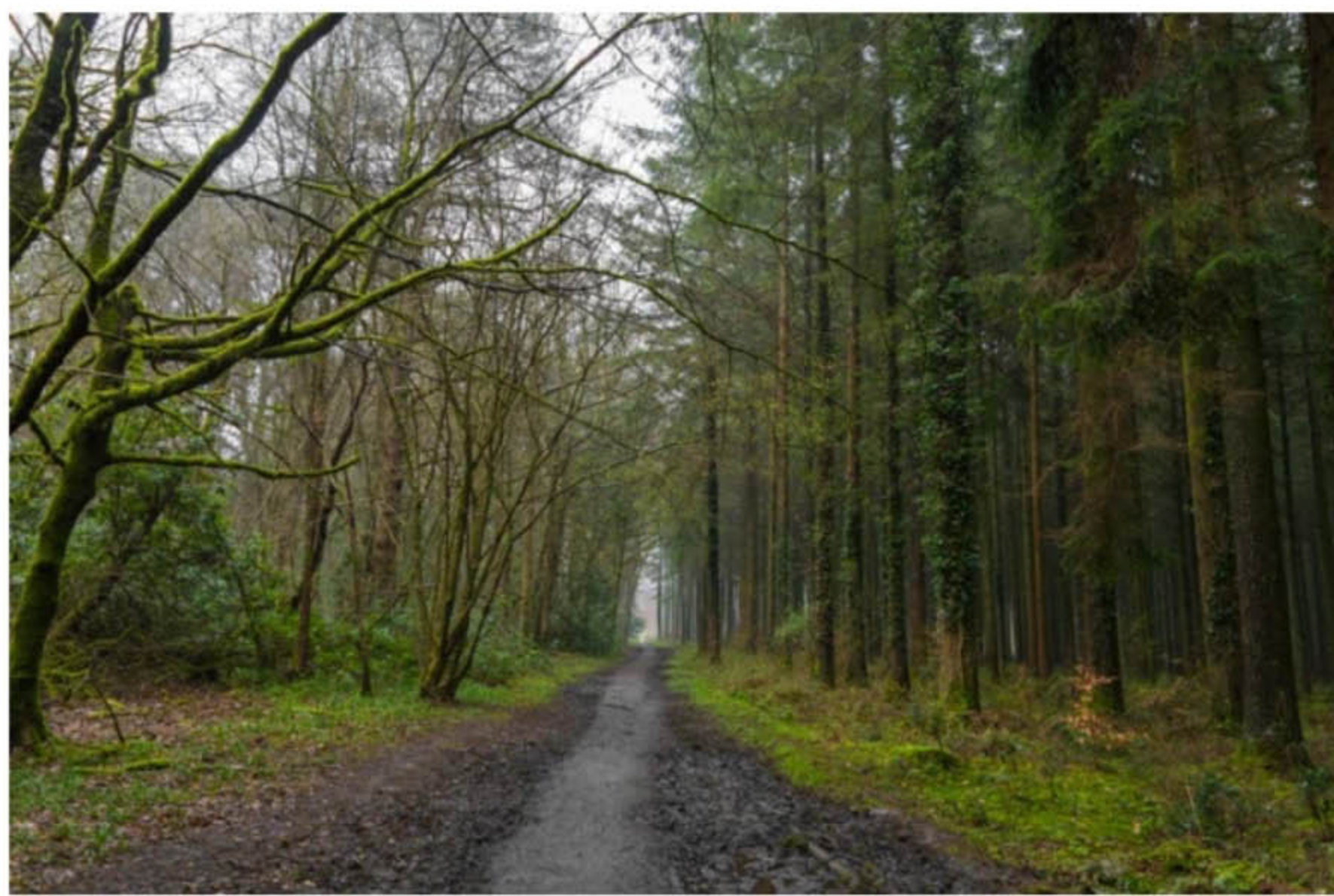
image so that the reflection becomes the main point of focus, gives a rather surreal quality to your shot.

With a bit of practice trying out angles and perspectives, you can get straight into shooting and capturing the perfect shot, once that perfect weather arrives.

Make sure you have your settings dialled in before shooting too. Using

semi-automatic exposure modes, such as Aperture Priority, means the camera does some of the work for you.

This project doesn't just work in the woods and you can also use a larger body of water like a lake or a stream! You could also try this out in an urban setting – street lights at night can work particularly well for these shots.



### 1 GET THE WEATHER RIGHT!

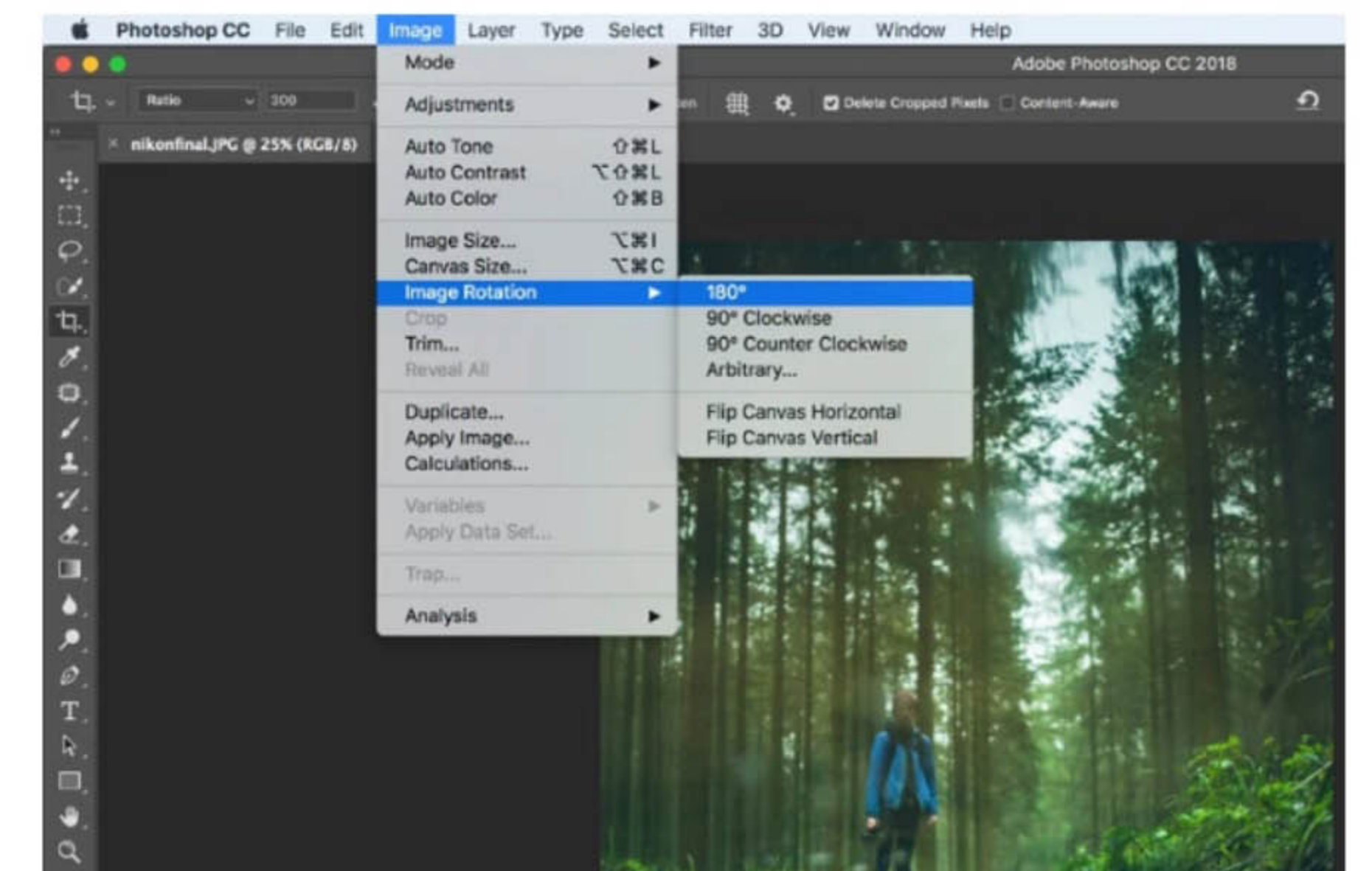
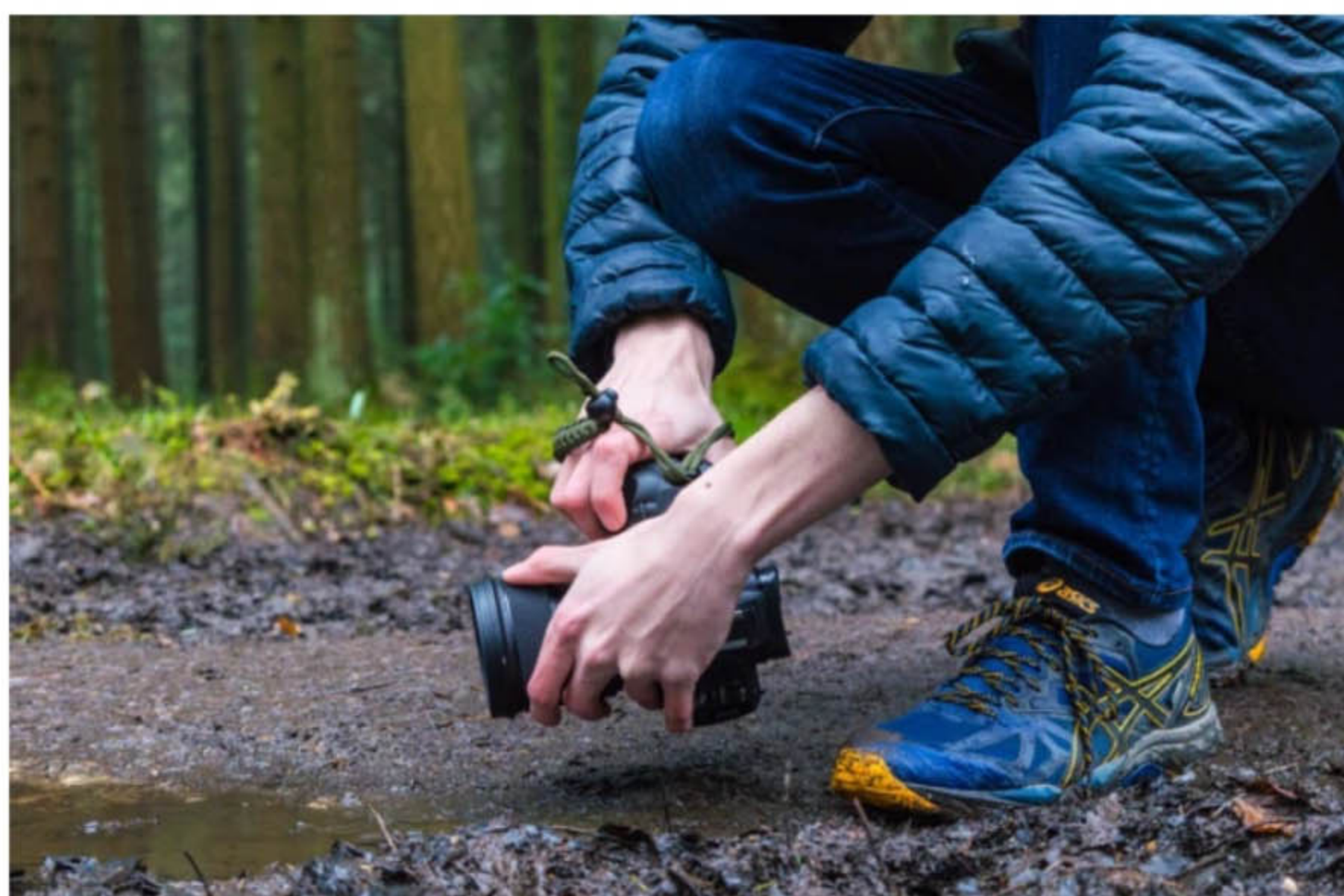
To get images like these you'll need to shoot soon after rain. Cloudy or overcast days work well for moody reflections. Try woodland areas as there might be lots of deep puddles and the trees make for an interesting backdrop.

### 2 GET GOOD PUDDLES

Find a puddle that's smooth and wide without too much poking out of it – you can remove any debris to create a clearer reflection. If you are shooting in muddy areas, make sure you use one that hasn't been walked through.

### 3 SET UP YOUR CAMERA

We shot in Aperture Priority at 1/125 sec, f4, ISO400. Keep the ISO low to maintain high image quality, but ensure your shutter speed isn't too slow – if it's still rainy, water droplets might cause ripples and movement on the water.



### 4 GET LOW

For the best framing, get low and shoot across the surface of the puddle – this makes it look like a bigger body of water. Focus on your subject's reflection, and ensure that it is dominant in the frame. Be ready to get a bit wet.

### 5 USE MODELS

If you're shooting in a spot like ours there can be a lot of the same colours. In our case the woodland location is very green and brown. It helps if your model is wearing an item of clothing that is from a different more vibrant colour.

### 6 FLIPPING THE IMAGE

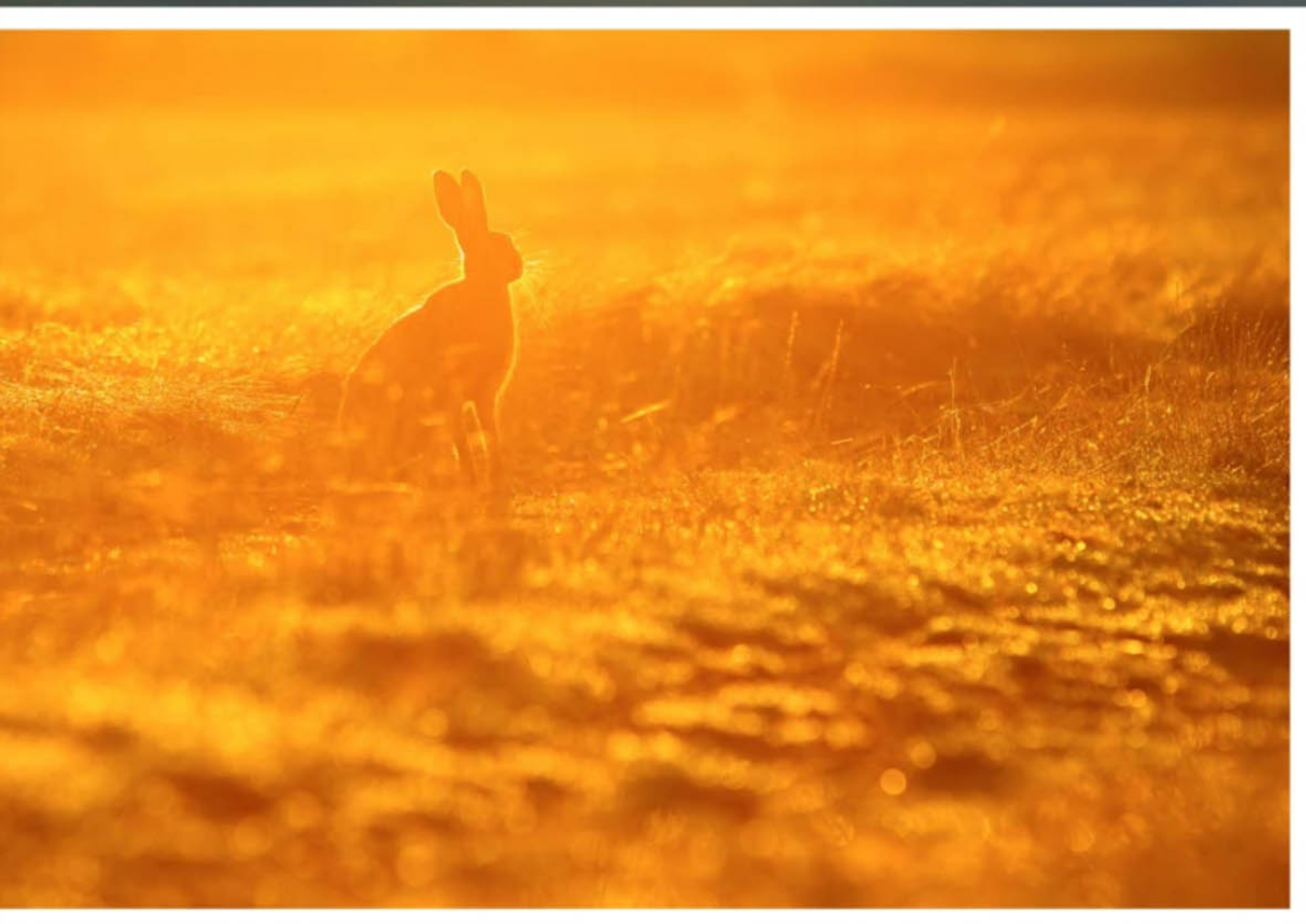
In Photoshop, rotate the image by 180 degrees (Image>Image Rotation>180°) so that the reflection is now at the top of the frame. Crop out any distractions like debris or leaves.



**TOP TIP**  
.....  
Make your own puddles  
to get the exact  
composition you want  
by using a large, shallow  
box filled with water







# 04

## HAVE A GOOD HARE DAY

Simon Roy offers his advice for capturing portraits of March hares

3

### FIELD CRAFT

Extreme fieldcraft skills are not necessary, but there are some simple ways to increase your chances. Hares have a superb sense of smell, so avoid the use of scented products and wear clothes that are clean but not freshly washed. Stay low, move slowly, and use camouflage to break up your form.

1

### LOCATION

If possible, try to find a location close to home so that you can visit regularly. Hares tend to follow common paths and visit the same areas to rest and feed. Knowing where a subject is likely to be will allow you to get into position before it arrives, and this is the best way to photograph wildlife.

2

### SUBJECT KNOWLEDGE

Invest enough time to get to know hares and their habits. Understanding the behaviour of your subject can lead to opportunities you might miss otherwise. Brown hares are easily spooked, but will quickly return once they think the danger has passed.



4

#### MAKING THE SHOT

As with most animals, hares are best shot at eye level so you should be prepared to get down low. This not only allows for a more intimate perspective, but also helps to isolate the subject, making it stand out. A wide aperture can be used, but stop down a touch to keep more of the hare in sharp focus.

5

#### GEAR

Having the correct equipment will increase both your comfort and your chances. You may be lying down for long periods, so suitable clothing is essential. Hares occasionally come very close, but a telephoto lens is still recommended. Use a low-level tripod or a beanbag to support your gear, and a scrim net to keep yourself hidden.





# 05

## BIG BEN

Head down off the main roads towards the river for a different view of a classic spot



**U**se a remote shutter release to minimise camera shake during the exposure for a sharper shot. Once you're set up on a tripod, to help keep the camera steady, take note of the brightnesses in

your scene. The sky will undoubtedly be the brightest part of the shot. To end up with detail in the darker river and shadow under the bridge, use a graduated neutral density filter to darken the sky. Start with a medium two stop

ND grad and increase it if the sky is still overexposed when exposing for the shadows. Next, focus half way into your scene and then switch off autofocus and place a six stop neutral density filter in front of the lens.

### TOP TIP

If the street lights are bright enough, stop down to f11 or f16 and get starbursts that make the lights pop



Taken by Lloyd Lane on an Olympus E-M5 and a 12-40mm f2.8 lens at dusk down by the River Thames from the east

© Lloyd Lane

1

#### FILTER SET

Use a neutral density filter to darken the overall image and allow a longer exposure. A six stop ND filter will be more than enough for dusk. During the day use a 10 or 15 stop depending on brightness, and how much blur you want in the water and sky.

2

#### SET UP YOUR TRIPOD

A tripod is essential for long dusk exposures. Get as close to the edge of the water as you feel comfortable while remaining on the safe side of the railing. Tie the tripod to the rail using the camera strap to stop the wind from blowing your camera into the water.

3

#### WAIT FOR THE LIGHT

There's a precious few moments in the evening when the light fades into a cool blue in the sky and street lights warm up in their orange hue. Time your exposure right and you'll have a pleasing balance between cold and warm tones in the frame.



# 06

## STREET PORTRAITURE

The entire world is your backdrop, so shoot a portrait!



**F**or some people, there's a very pronounced line between street photography and street portraiture. The former is the art of capturing candid, unposed moments where the subject is unaware of your presence or your intent to shoot; the latter is the art of taking traditional portraits in an urban outdoor environment.

However, the twain can meet. If you spot an interesting looking subject on the street, you can simply approach them and ask if you can take their portrait while they keep doing whatever it is they were doing. Alternatively, you can bring a subject to a street setting and just ask them to go about a normal activity, such as walking or using their phone, and capture them candidly and consensually.

Make yourself aware of the law surrounding public photography in your area, as it may be illegal in certain circumstances to take someone's photo without asking their permission. Either way, it may also be immoral; we always advise asking someone before pressing the shutter. Maybe you'll miss 'the moment', but you'll miss your teeth even more!

### Keep it natural

Subjects behaving naturally look better than asking them to pose

### Create mood with mono

Street photography is invariably better shot in black and white

### The right lens

A 50mm prime lens is useful, but an 85mm is ideal

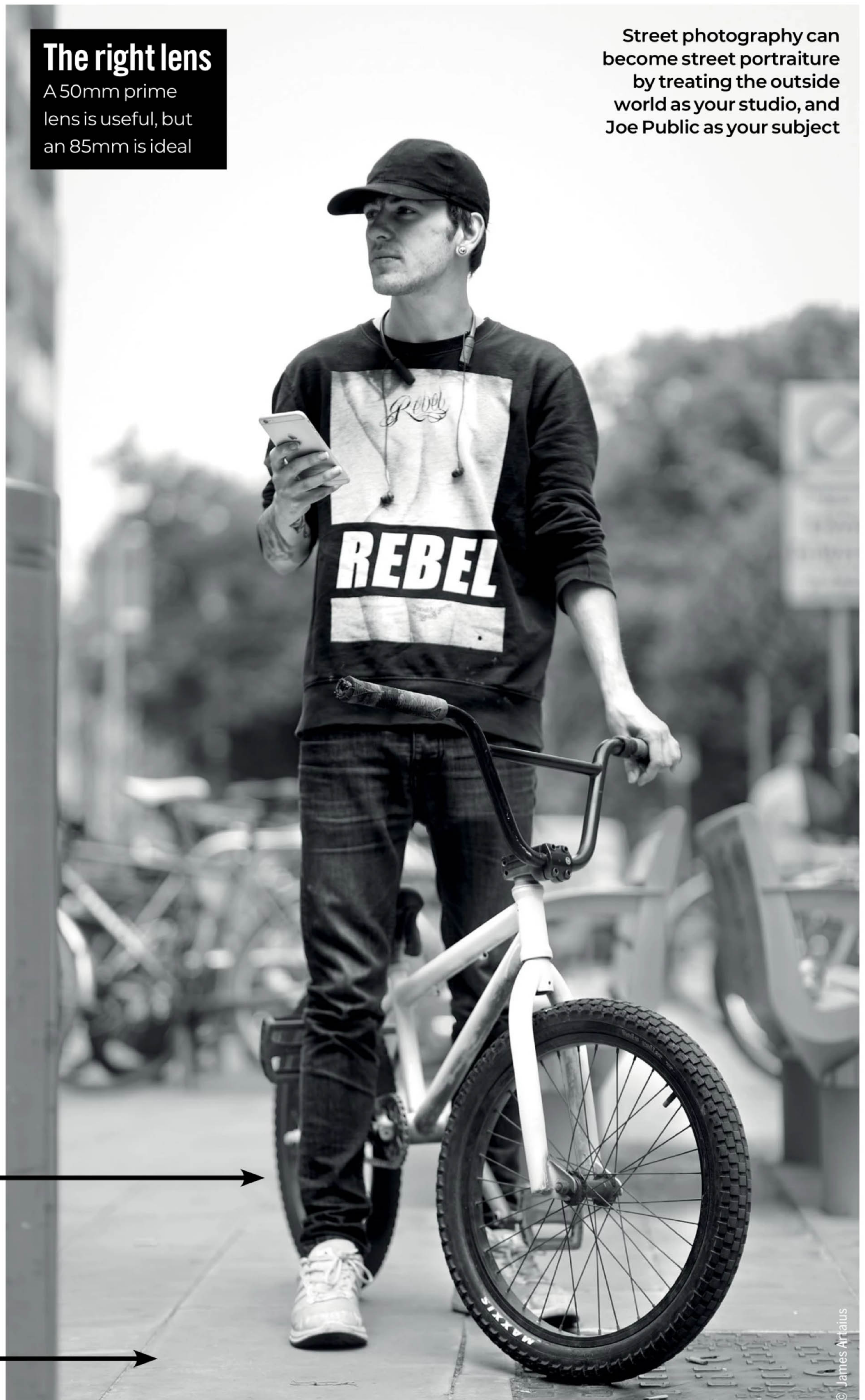
### TOP TIP

#### "f8 and be there"

Top street photographer Wojo shot at f8, for enough depth of field to ensure sharpness



Street photography can become street portraiture by treating the outside world as your studio, and Joe Public as your subject



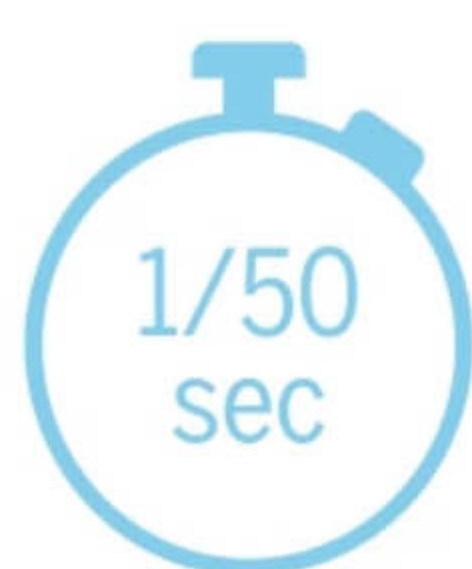
© James Artaius



# 07

## SUNRISE

Rise before the sun on a clear day to capture dreamy lighting



**T**he ‘golden hour’ of the morning begins just before sunrise and continues for about an hour, depending on the time of year. Your location and the seasons will have a big influence on timings, as summer generally sees a much shorter period of golden light than in the winter months.

While the light at sunrise already leans towards the warm end of the spectrum, it also makes other hues more vivid and dramatic, making it an ideal time for shooting landscape or cityscape scenes. Look for locations with water such as lakes and rivers, as they provide stunning opportunities to mirror the sunset colours in a reflection.

### TOP TIP

Make your own puddles to get the exact composition you want by using a large, shallow plastic box filled with water

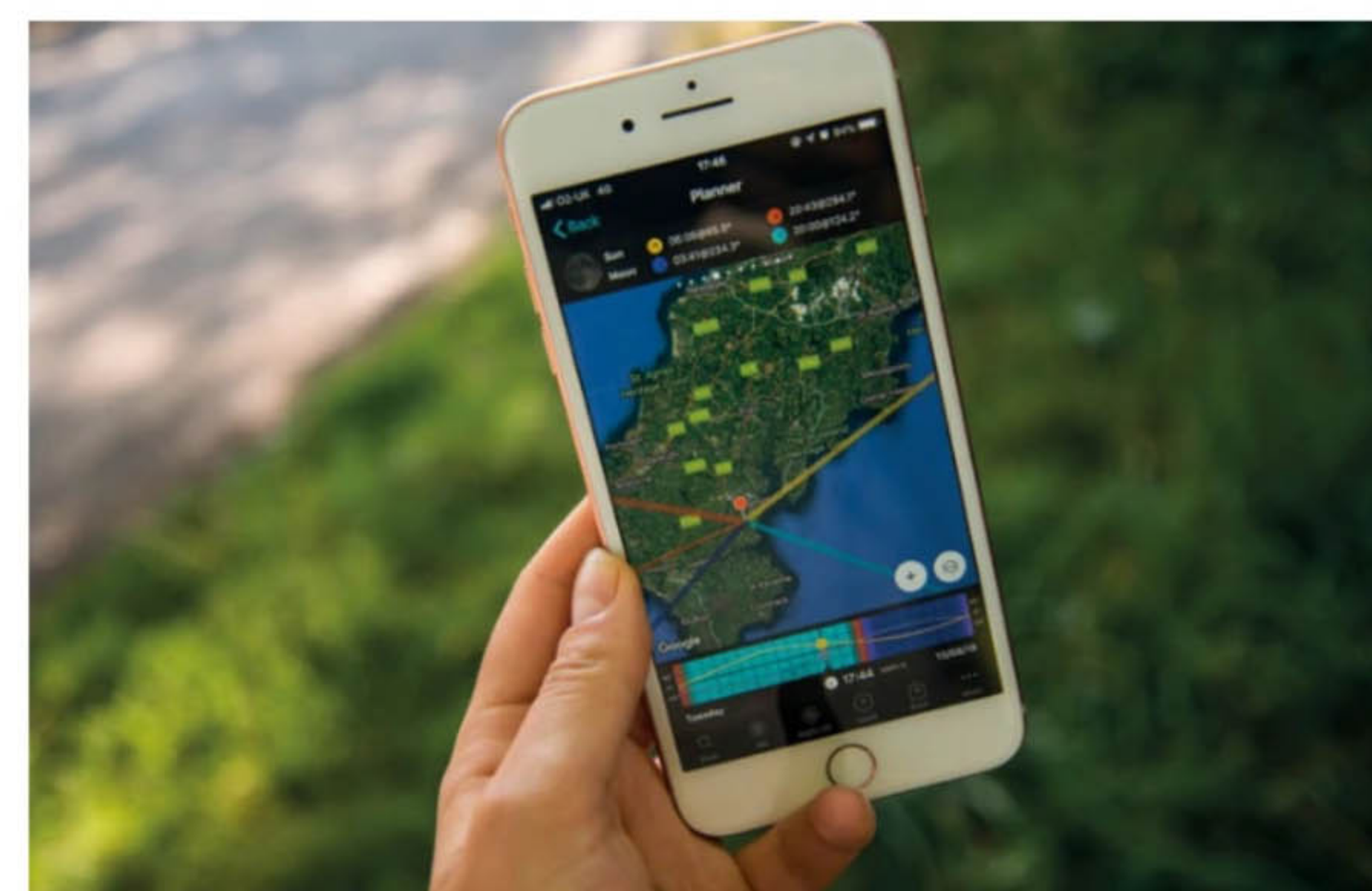


Crاند Canyon National Park at Sunrise, Arizona USA

© Getty



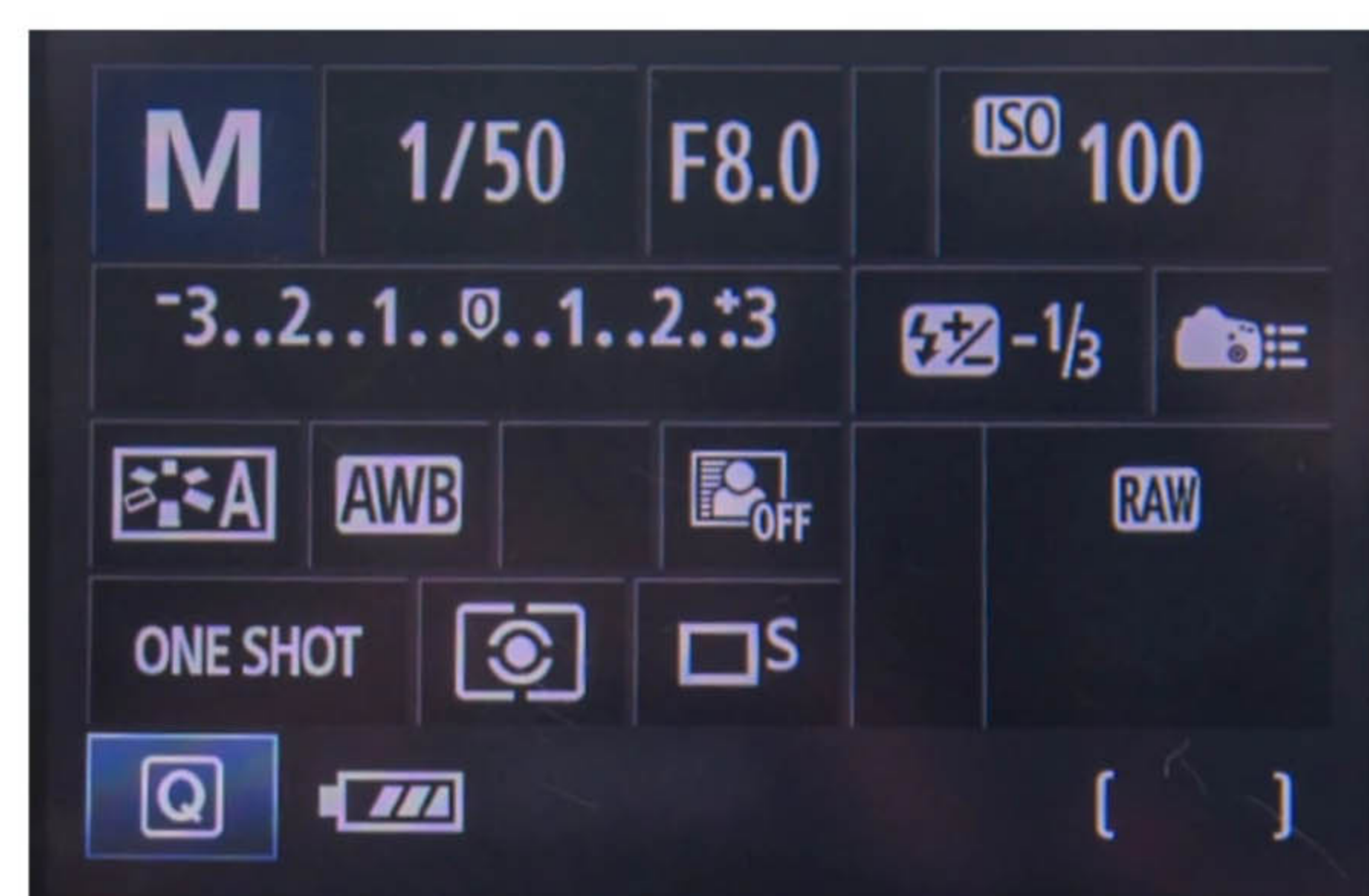




1

## PLAN AHEAD

Find out exactly when sunrise is in your chosen spot by checking dedicated apps such as PhotoPills or weather forecasts. Open locations such as valleys and beaches can be effective, as they'll give you a clear horizon. Make sure you arrive with plenty of time to set up your camera on a tripod and add any filters.



2

## SUNRISE SETTINGS

As sunrise is a low light situation, you'll want a sturdy base to mount your camera on. Use a wide-angle lens to capture more of the scene, and turn on Live View to compose, with the spirit level activated to ensure a straight horizon. Keep the ISO low, the aperture at around f8, and set the shutter speed accordingly.



3

## BRACKET EXPOSURES

A bright sunrise usually contrasts greatly with darker foreground subjects. To capture the full tonal range of sunrise scenes, bracket your exposures – take several frames with varying settings which can then be combined when editing. Advanced cameras feature automatic exposure bracketing.



# 08

## CAPTURE A SEASCAPE

Shoot natural rock formations at the ocean's edge to add some drama to seascapes



**A** seascape is more than just a photograph of the ocean, it's where the boundaries of land fuse with the water.

This mixing causes erosion from the ever-pummelling movement of the waves which produces some incredible rock formations. Head down to Durdle Door in Dorset, UK and you'll see a natural archway formed by many years of said erosion. There are multiple spots to shoot this from and the first you'll find is from atop the cliffs. Walk west of the main steps down to the beach early in the morning and shoot the sun as it rises behind the formation. Head down onto the beach for sunrise in winter (middle of December) and you can capture the sun rising through the archway. When the sun is directly visible, and not obscured by cloud, use a narrow aperture such as f16 to produce starbursts. The shape of the lens' aperture blades will determine the shape and intensity of the light.

Seek out interesting rock formations on the coast made by waves eroding the cliffs, such as Durdle Door, UK

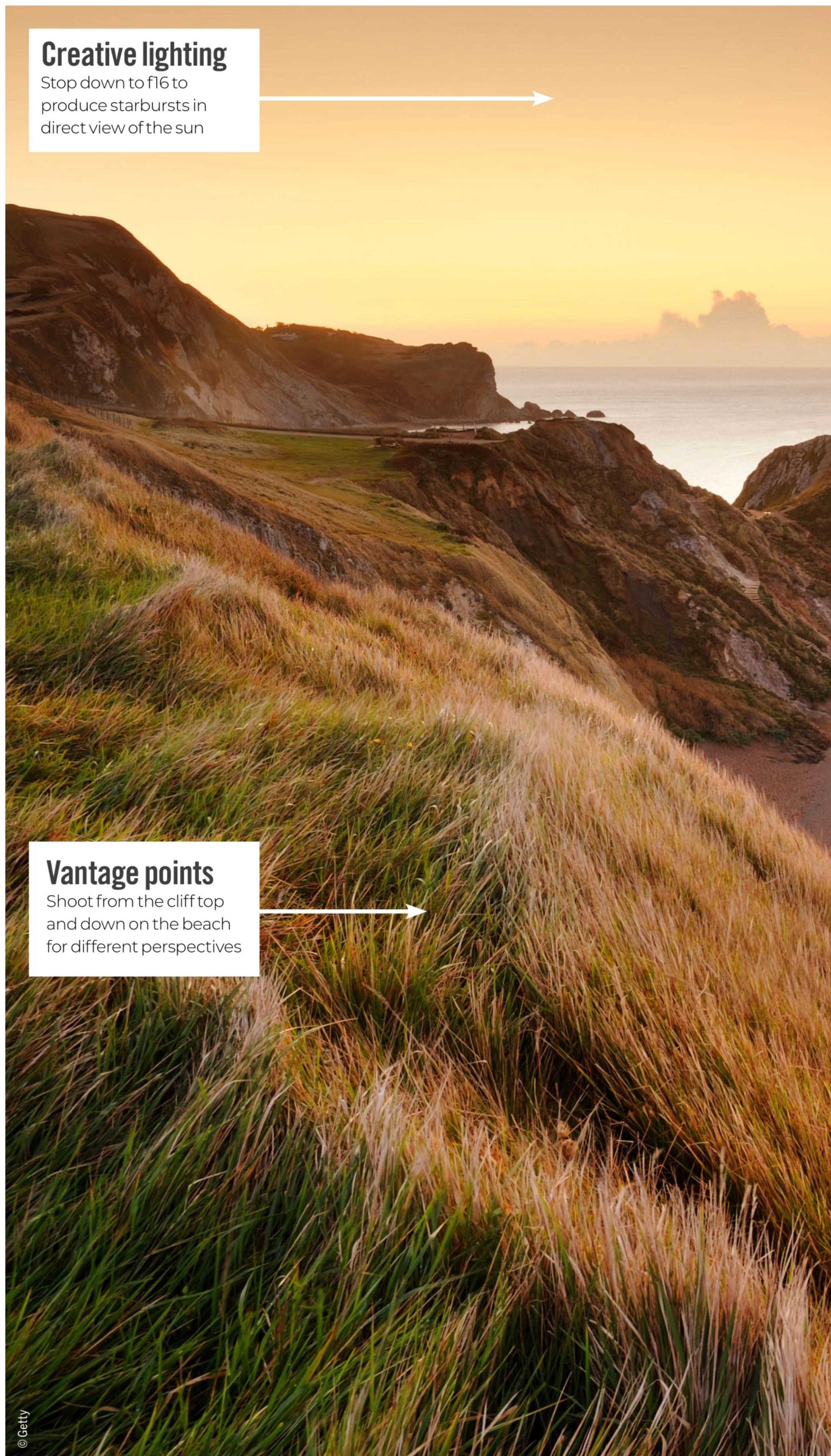
### Creative lighting

Stop down to f16 to produce starbursts in direct view of the sun

### Vantage points

Shoot from the cliff top and down on the beach for different perspectives

© Getty





## Retain details

Don't use a graduated neutral density filter for the sky or risk darkening the archway itself

## TOP TIP

Look at tide times before going to shoot and watch wave height before moving towards the water due to freak waves





# 09

## POOCH POSING

Caroline Dell from Workingline Images shares her top tips for photographing dogs

### 1 RELAX

Take the time to get to know the dog you're photographing, and make sure that the owner or handler is relaxed and understands how the session works. Introduce the dog to your equipment and check that there are no adverse reactions to any lights.

### 2 TREATS AND BRIBES

Different dogs work for different rewards. Be wary of starting a session with treats: you'll have a hyperactive dog by the end. Use treats in moderation and for the final reward. Toys are great, but they can over-excite your subject. Try a small squeaker in your hand to cause some interest.

### 3 COMPOSITION AND PROPS

A simple, well-taken portrait is a beautiful thing – but once you start adding props to the composition, make sure they work with the dog to tell a story. A labrador and a pair of walking boots make a great combination.

### 4 SHARP EYES, HAPPY EARS

The eyes are the window to the soul. We nearly always connect with the eyes first in a picture, so make sure they are pin-sharp. Animals' ears are just as important, so make sure they are alert and happy.

### 5 ACTION SHOTS

When it comes to dogs on the move, it's all about your shutter speed and timing. Keep your shutter speed as high as you can (over 1/1,000 sec), and use continuous AF servo and high speed continuous shooting modes. Observe the dog before you get your camera out. Focus on the eyes with an f2.8 aperture.



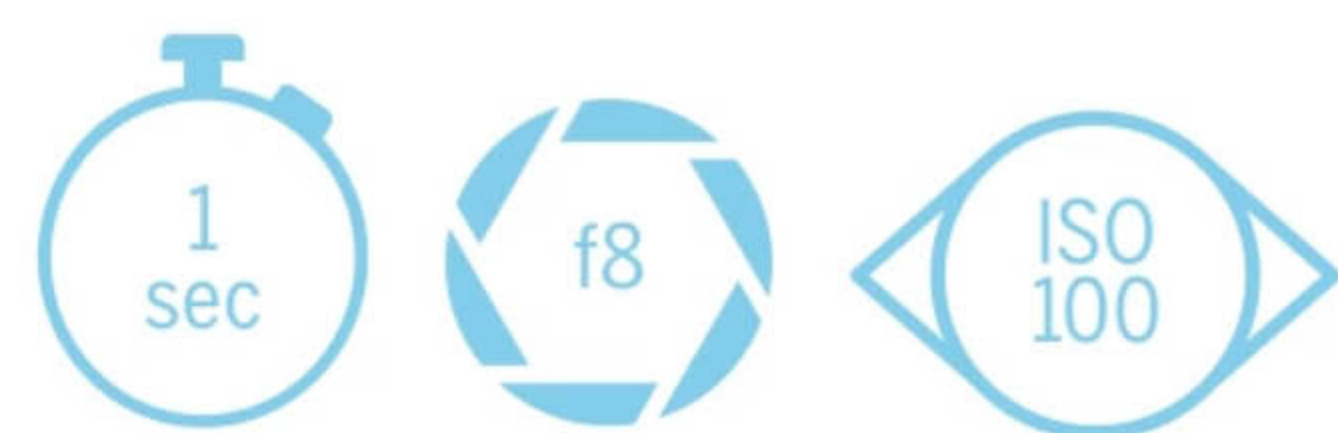
© Caroline Dell







# 10



## FLAT LAY STILL LIFE

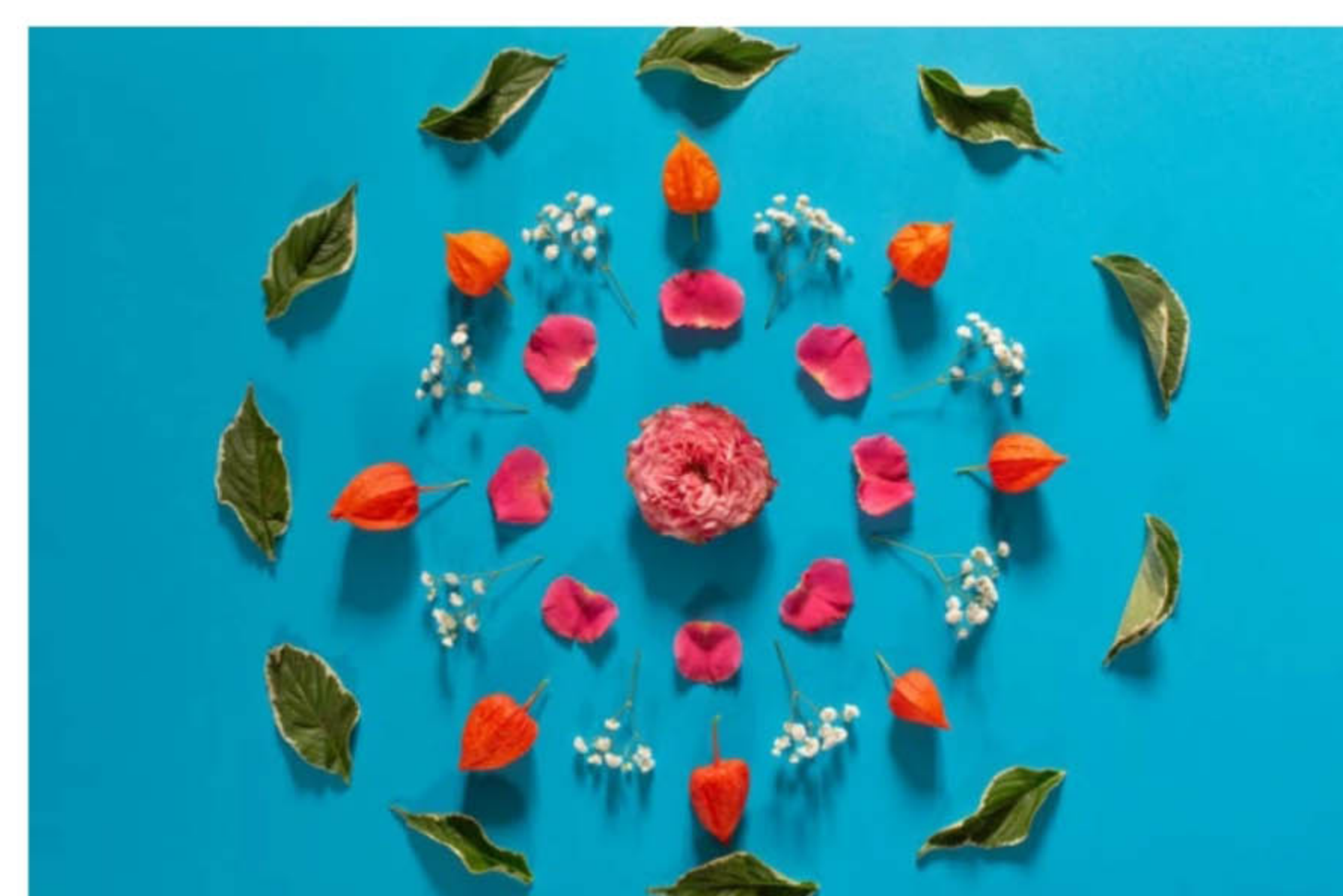
Take an aerial shot of a dressed scene for an overview of a particular theme or subject

**A flat lay is an aerial shot of a small selection of subjects, usually culminating in one particular theme or style.**

This is done by dressing a set on a table or on the floor and arranging items in a stylistic way with accessories to embellish

said items. For our flat lay, we're going to create a symmetrical floral display and use a little colour theory to balance the vibrant petals against a cool blue backdrop. Our background layer ties every item together and gives a uniform backdrop. We'll arrange our flowers

starting from the centre and working outwards. Using a tripod to suspend the camera overhead we'll centrally position the camera over the middle of the flat lay and use a 50mm lens to produce a flat, undistorted image, taking care to avoid tripod legs from creeping into frame.



### 1 GATHER YOUR MATERIALS

Plan out what kind of flat lay you want. We used a blue paper backdrop for the background layer, and flowers of complementary colours to decorate the scene. We placed it next to a window to make it bright, bathing the area in light.

### 2 NAIL THE ANGLE

You'll need a tall tripod, depending on the type of lens you're using, to keep the camera in a fixed position above your flat lay. A wide-angle lens fits more in, but also distorts the frame with barrel distortion. To get a flat field use a focal length of 50mm or more.

### 3 PERFECT PLACEMENT

Start with the head of a flower in the middle and slowly lay petals symmetrically and equidistantly around it. Layer this with other flower heads, bulbs or even leaves to break up the visual shapes and add texture. Gypsophila is a great plant to fill in odd spaces.



### 4 USE THE TILT-SCREEN

Use your camera's tilt-screen to compose. If you don't have one, grab a chair or stepladder to get up above the scene and either compose using the viewfinder or Live View. Be careful not to knock the tripod as you make adjustments.

### 5 AVOID THE LEGS

Don't extend your tripod too high or you may get the legs in shot. Swivel the head so two legs are splayed either side of the frame, drop the centre column down and then reposition the tripod so that your composition is central.

### 6 FOCUS, FOCUS, FOCUS

Place the autofocus over your tallest object. Ensure your aperture isn't too wide, the wider it is the shallower the depth of field. We used f8, and engaged Auto-ISO with a shutter speed of 1 sec to get a well-exposed shot.



## Flat lay

This flat lay has objects that correlate directly with one another. Added together, the orange and pink flowers complement the cooler blue backdrop while the fresh green leaves and white flowers add texture

## TOP TIP

### Correct distortion

If you've used a wide-angle lens and aren't happy with the perspective distortion, correct it in post. In Lightroom, under 'Lens Corrections' hit 'Enable Profile Corrections'. It will detect the lens based on the file's data and correct the problem accordingly





# 11

## ONE-LIGHT WONDER

A single flash is all you need for luscious lighting



**T**here is certainly a time and a place for spectacular multi-light setups, using gels and snoots and barn doors and flags and everything else in your camera bag. However, with a bit of consideration and the right tools for the job, a single light source can produce the kind of glossy, high-end results worthy of a bank of complicated lights and modifiers.

The secret to getting great results is that your lighting doesn't have to be complex, as long as it's considered. Understand what you want your picture to say, how you want to represent the location you're working in, and how you want to present your subject. When you know your shot, you'll know how to light it – and how to do it efficiently.

Our key light in this image is a large rectangular softbox, measuring 90x120cm, positioned to the left of frame. The larger the light source, the softer its light will be. Our source is so big that it is producing sumptuous, soft illumination with beautiful falloff and subtle delineation.

A single, large, rectangular softbox (90x120cm) is situated out of frame to the left, producing beautiful, soft, wrapping light

### Complement your subject...

Our lighting matches the sophistication and elegance of our subject

### Check the temperature

The skin tones and decor are warm, so set a suitable white balance

### TOP TIP

#### Don't forget the ambience

We're benefiting from a window to camera right, adding a kiss of rim lighting and some fill



### ... and your setting

We're in a lavish location, so harsh gritty lighting is inappropriate

© James Arttaus



# 12

## SANTORINI

Shoot the white architecture at sunrise to reap colourful rewards



**D**uring the day Santorini's white and azure blue churches shine brightly against the beating sun. However, when photographing at sunrise the white absorbs a multitude of gorgeous colours that reflect what's happening in the sky. The Greek island is spread out widely, and is commonly shot in horizontal-orientation. However, shooting vertically allows for more creative elements to be used in the scene. For example, in this photo we have the stairs providing a through-line that draws the eye into the frame and onto the main subject: the church. When shooting this composition be aware of a high gate blocking the view. It is possible to use Live View to compose this shot if the camera is held above head-height. Also, if your camera has a tilt-screen, fold it out to make it easier to refine the composition while shooting over the top of the gate.

### TOP TIP

#### White balance

Auto white balance is fine, but change to Cloudy/Shade if you need warmer tones



### Clutter free

Shoot at sunrise more than sunset to avoid the crowds

Taken by Peter Day on a Canon EOS 5D and an EF 17-40mm f4L lens with views across the ocean

### Preparation is key

Visit the location before the intended shoot time to suss out the most attractive vantage points

### Revisit old ground

Come back and shoot the same location over a short period as the weather changes day to day



© Peter Day



# 13



## CHASING THE AURORA

Learn how to capture the stunning Northern Lights in all their glory

**This is one of Mother Nature's greatest displays; a dazzling curtain of greens and pinks that dances across the night sky.** But how easy is it to photograph the Northern Lights? Well, in terms of technique it's not difficult at all, you simply need a tripod and a DSLR that performs well at high ISOs. It's sighting the aurora that proves more tricky.

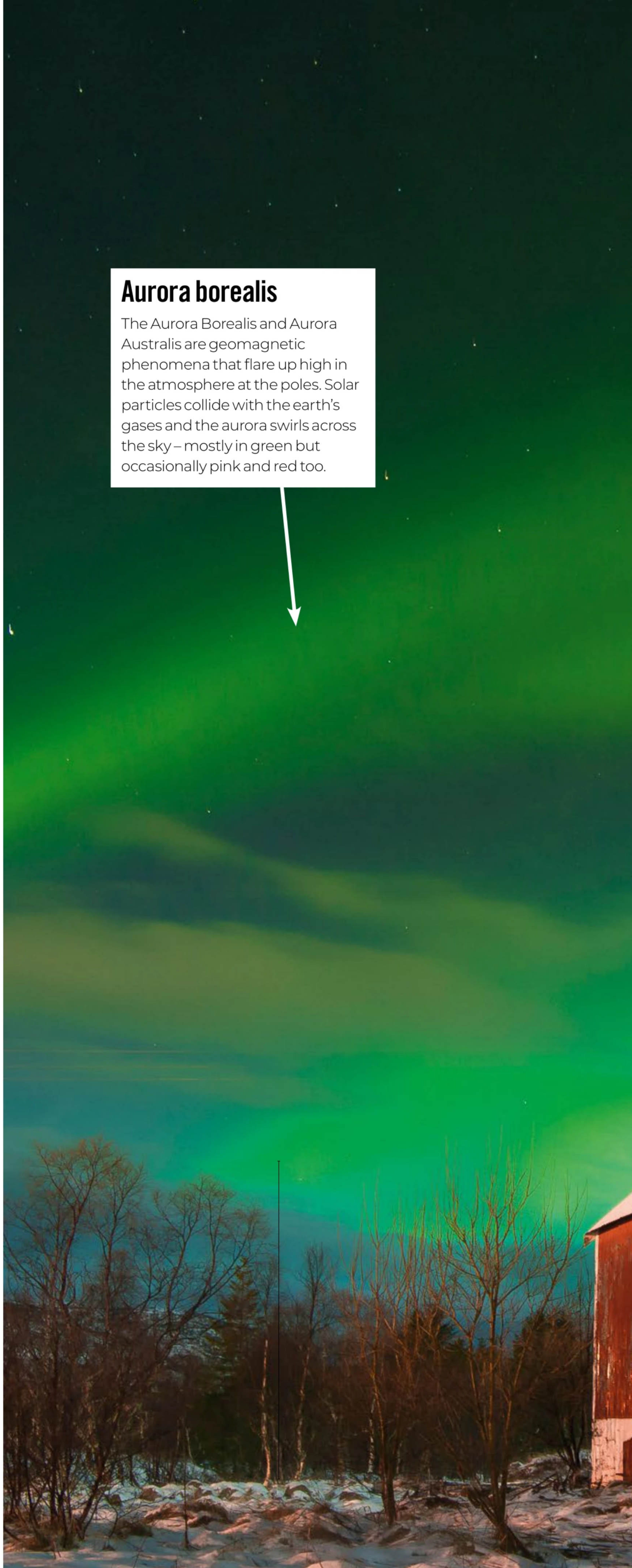
On our five-day trip to Norway we saw the aurora twice, while others we spoke to had seen just one faint display in two weeks. The elusiveness is part of the appeal, and makes a sighting even more special. But there are ways to increase your chances of success.

The aurora may occasionally be spotted in Scotland or even further south, but the best chance of seeing the Northern Lights is within what's known as the auroral oval – a crown atop the planet that encompasses destinations like Iceland, Norway, Sweden, Canada and Alaska. Not only are you more likely to catch a glimpse of the aurora, you're also spoilt for choice in terms of beautiful landscapes and mountains to include in the frame.

With improving air links and infrastructure, it's easier than ever to organise a trip. The Aurora Borealis is most active between September and April. The long nights of December and January offer the most hours of darkness, while early spring may appeal if you want longer daylight for other activities. For intrepid travellers there's also the Aurora Australis – the Southern Lights. But there are fewer destinations, unless you feel like camping on Antarctica!

### Aurora borealis

The Aurora Borealis and Aurora Australis are geomagnetic phenomena that flare up high in the atmosphere at the poles. Solar particles collide with the earth's gases and the aurora swirls across the sky – mostly in green but occasionally pink and red too.







## Sensor sensitivity

Shooting at night sometimes means you need a higher ISO than you'd normally use during the day, perhaps 800 or more. So it helps if your camera's sensor performs well at higher ISOs as this means less noise and better-quality photos.

## Foreground details

While the display is beautiful, it's an interesting foreground that will set your photo apart. It could be a simple building, a row of trees, or a mirror-like lake. Forward planning can give you the edge, so seek out compositions that face northwards.



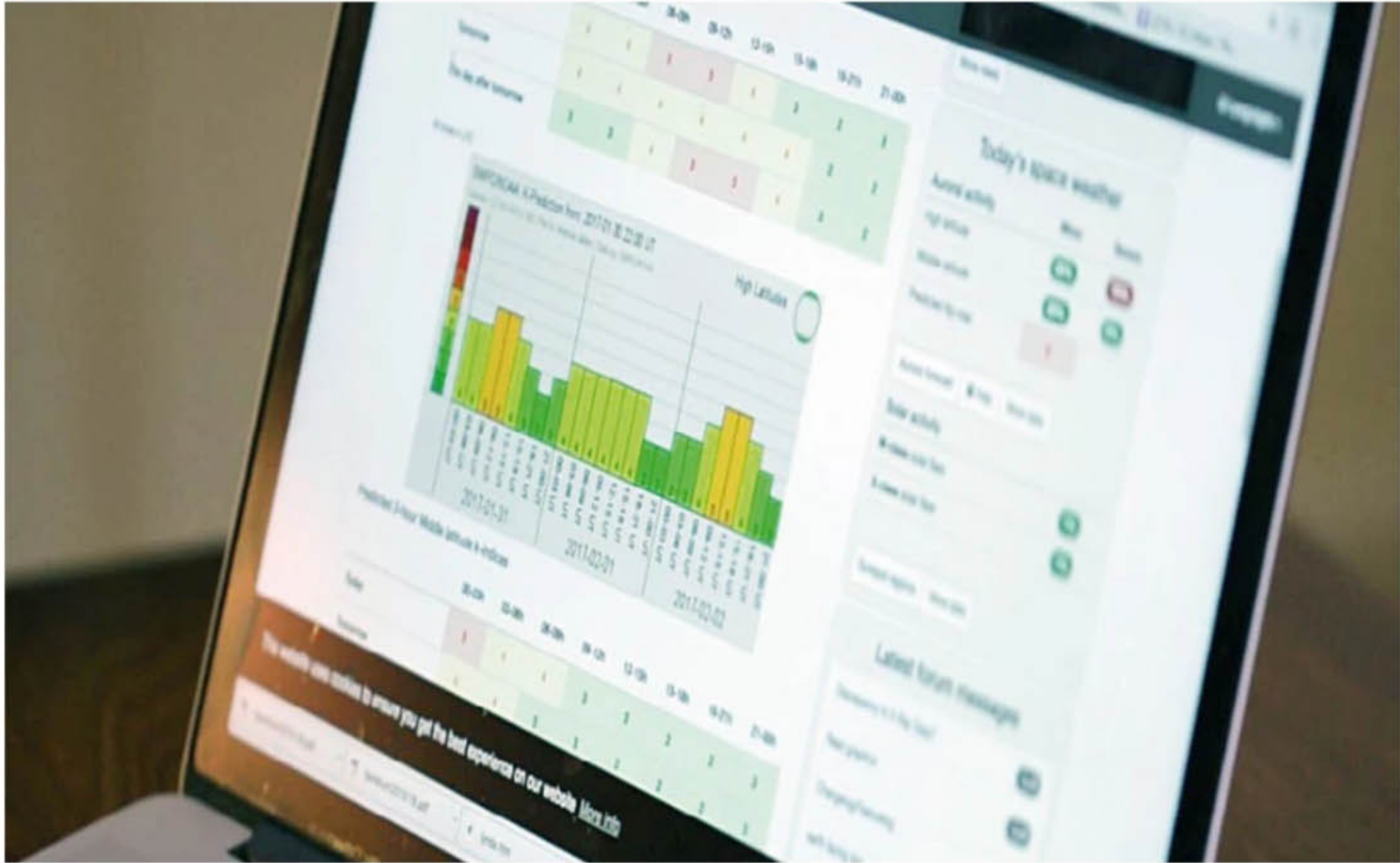
# ESSENTIAL SKILLS PLANNING AN AURORA CHASE

Improve your chances of spotting the Aurora Borealis with these top tips and tricks

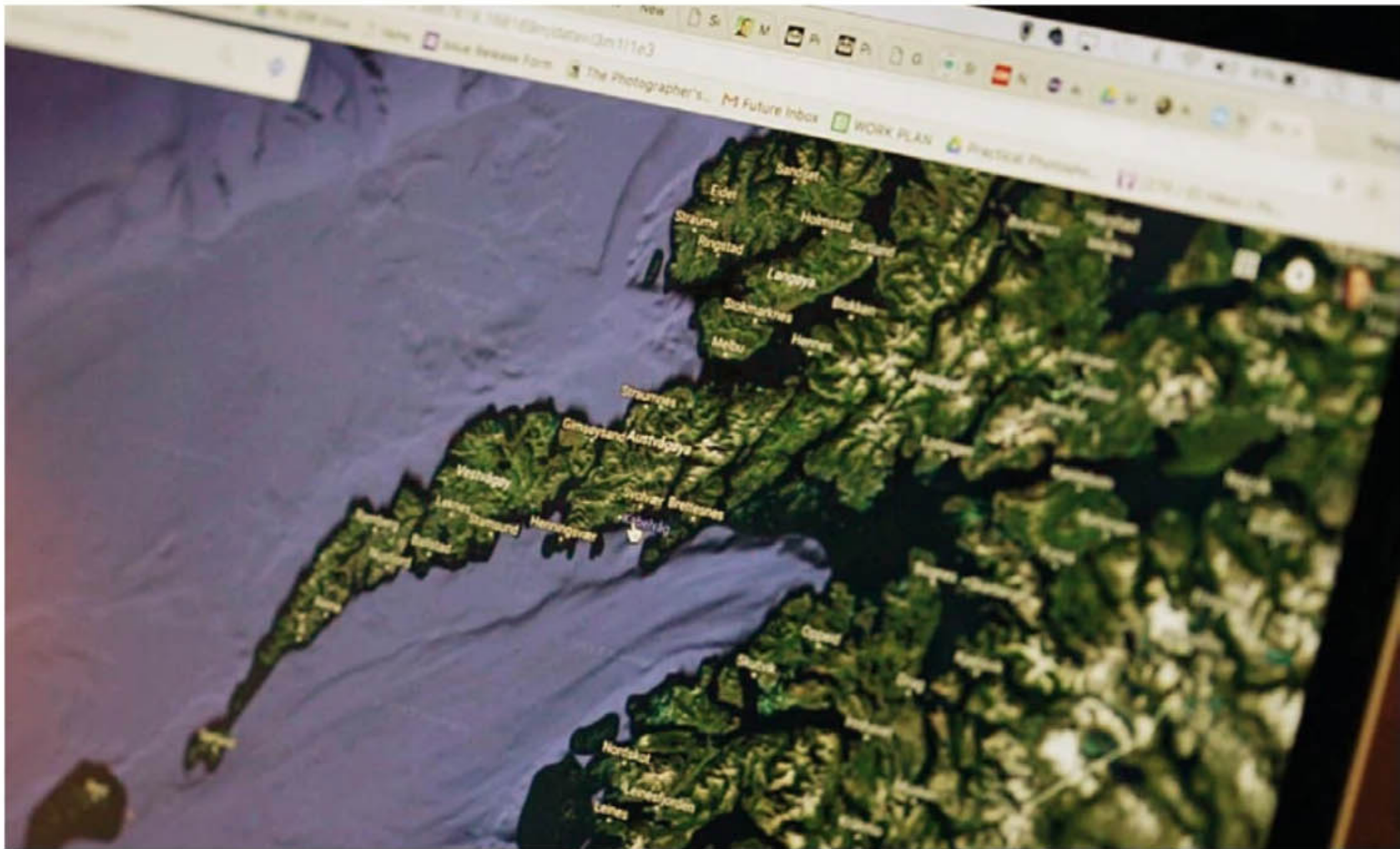


## FOCUSING IN THE DARK

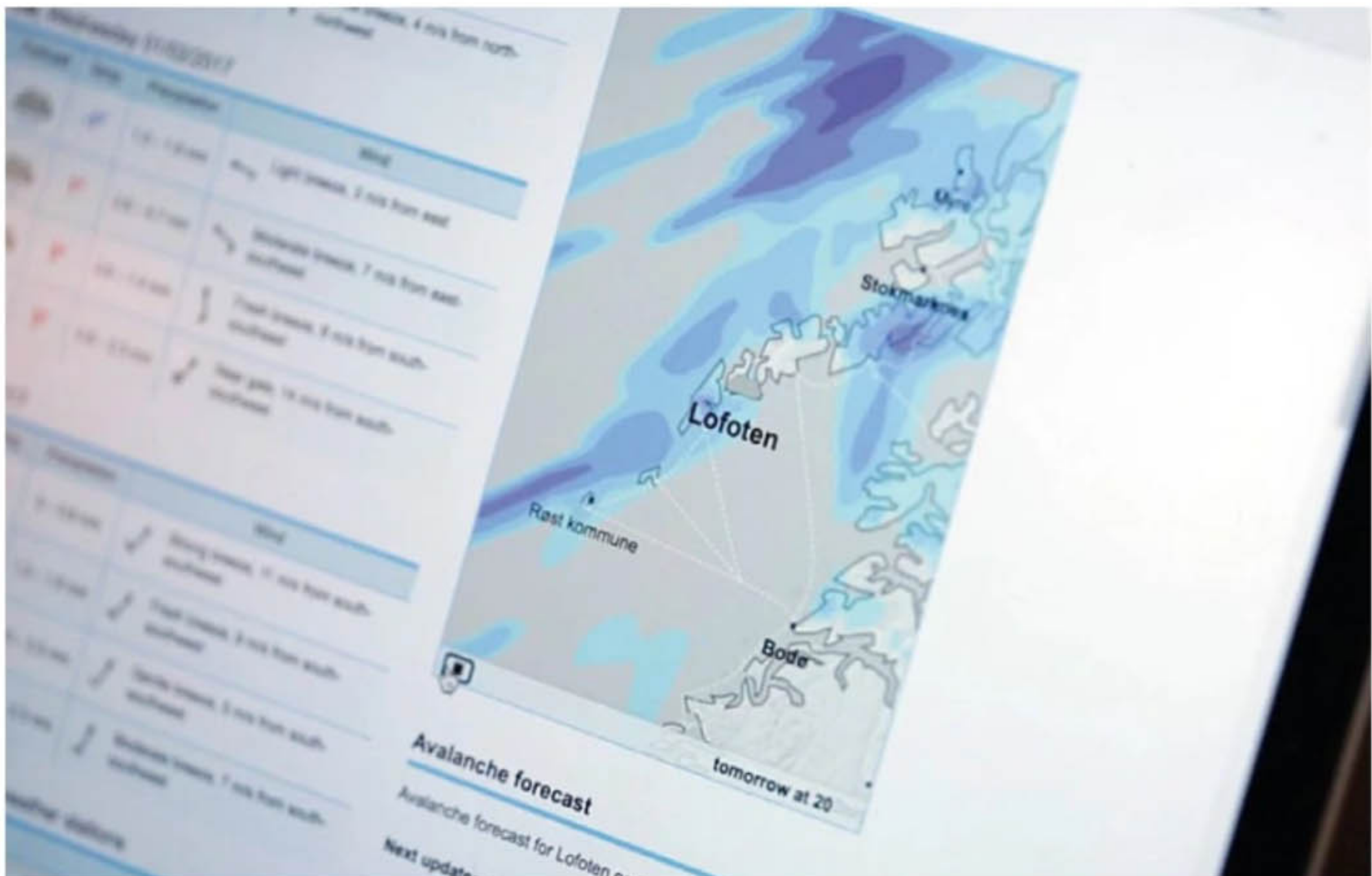
Focusing can be a problem when shooting in any low-light situation, especially when you need to use a wide aperture, as is often the case when shooting the Northern Lights. If there's a bright light or definable object in the distance then try focusing on it manually, by using Live View to zoom in close to that part of the frame. If not, try focusing on the stars or moon. Alternatively, make a guess by setting your focus ring near to infinity. Whatever method you use, be sure to zoom into the image to check the focus after taking a shot.



**1 CHECK THE KP INDEX**  
Geomagnetic activity can be predicted – to an extent – by a site like [www.spaceweatherlive.com](http://www.spaceweatherlive.com). The KP index defines aurora activity on a scale of 0 to 9, with anything above KP5 being classified as a geomagnetic storm. You won't see anything when it's under KP2.



**3 LOOK TO THE NORTH**  
You need to think carefully about your position. You're unlikely to see the aurora directly overhead unless you're at a very high latitude. It's more likely you'll see it in the northern portion of the sky, often along the horizon. So scout out a clear view in that direction.



**2 FOLLOW THE FORECAST**  
The skies need to be at least partially clear. If there's cloud, rain or snow then there's little chance of seeing anything, so check local cloud maps. Keep in mind that, in the far north, weather can be unpredictable, with storms one moment, clear skies the next.



**4 SNAP AND CHECK**  
If the aurora is weak it can look deceptively similar to clouds, especially to the naked eye. Luckily your camera is more sensitive. If unsure, take a quick snap using a very high ISO then check your screen for green – here we were fooled by light pollution!

# STEP BY STEP CAMERA SETTINGS FOR NORTHERN LIGHTS

Long shutter speeds, wide apertures and high ISOs are key to capturing the northern lights...



Using a tripod, set the camera to Manual mode and use a wide aperture, such as f4 or f2.8, and a reasonably high ISO, like 800. Set a shutter speed of 10 secs to begin with, then simply vary the shutter speed until the exposure looks correct.



For fast-moving aurora an exposure length more than 10 secs may blur out detail like this. If so, speed up the shutter and increase the ISO to 1600 or more. If it's moving slowly lengthen your shutter speed and lower ISO.

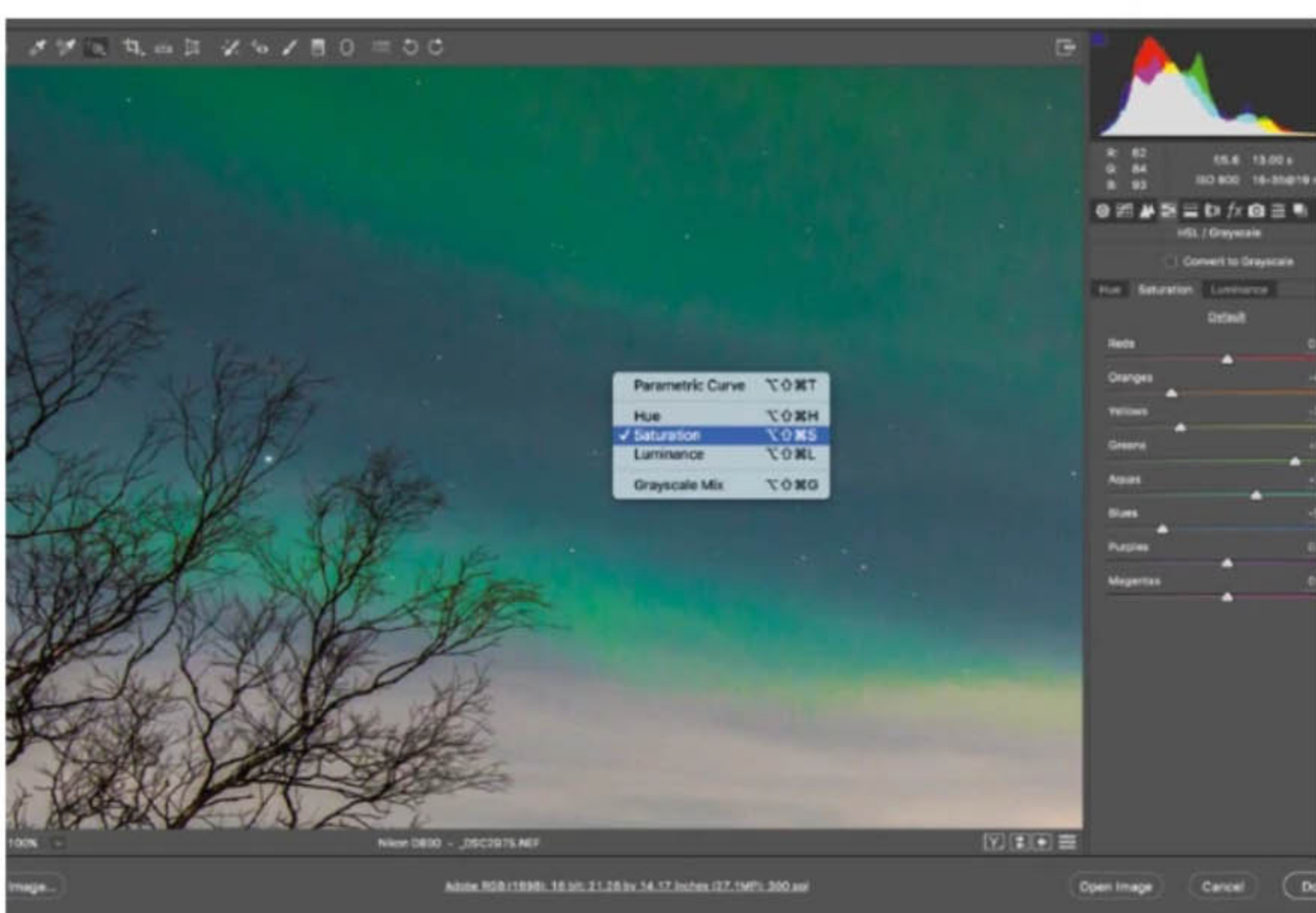


# STEP BY STEP EDITING TIPS FOR AURORA

Learn how to enhance your aurora photos with a few simple Photoshop skills



**1 REDUCE LONG EXPOSURE NOISE**  
Make sure you shoot Raw as this gives you greater headroom for editing your aurora photos. Begin by reducing image noise, which is often prominent in long-exposure night photos, in Camera Raw's Detail panel. Increase Luminance Amount until the noise lessens.



**2 BOOST THE GREENS**  
If the aurora looks weak, try increasing Vibrance in the Basic panel. To take it further, grab the Targeted Adjustment tool, right-click and choose Saturation, then drag upwards over the greens to increase saturation. If other colours are looking too intense, drag down over them.



**3 SELECTIVE ENHANCEMENTS**  
Areas of night photos may need selective tweaks to bring out detail, like the reflection in the lake. Grab the Adjustment Brush, click the plus next to Exposure to load the brush with a brightening effect, then paint over areas to lift them. You can add selective saturation in the same way.

## ESSENTIAL SKILLS FRAMING CHOICES

Composition is one of the few parts about photographing the aurora that is in your hands...

As we've seen, you can head to a high latitude, and check the solar and cloud forecasts, but essentially, an aurora sighting is still largely down to chance. One thing you can control, however, is composition. On our trip we earmarked likely locations that had a clear view northwards, like beaches and lakes, then we drove around these spots after dark (on a shooting trip like this, a car becomes your home from home). The display is beautiful, but, like a glorious sunset, it needs context. Framing mountains, trees or buildings in the foreground provides this. We were also lucky that the moonlight lit up the land for our trip.





# 14

## LANDSCAPES WITH NEUTRAL DENSITY FILTERS

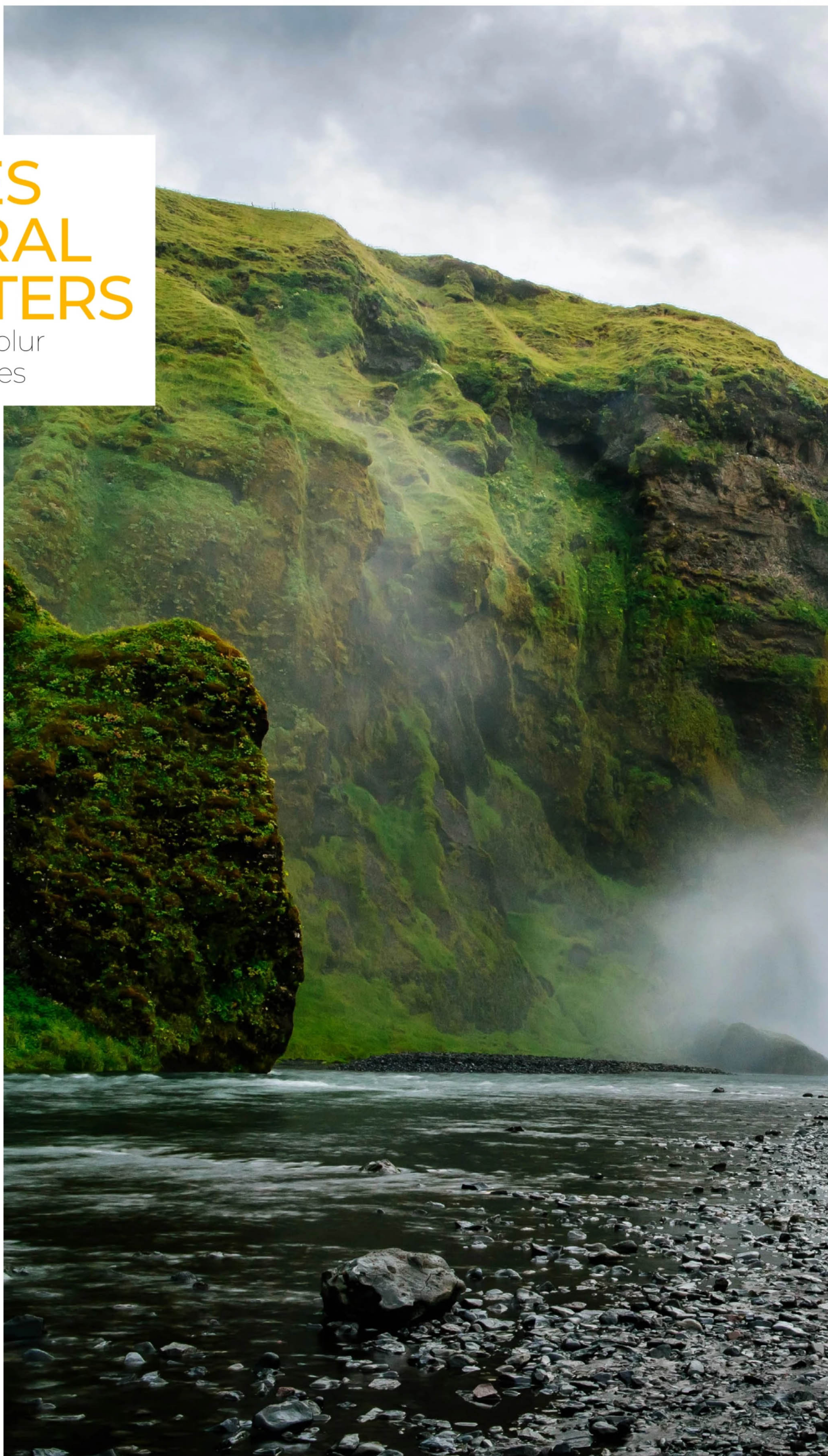
Use neutral density filters to blur movement in your landscapes



**S**cenés with movement such as clouds, waterfalls or people can sometimes benefit from long exposures.

This is because all the movement made by the object while the shutter is open, is captured in the shot as blur. It's this blur which conveys the sense of movement. If the shutter speed is too fast then the object is frozen and appears like a statue. Long exposures at night are necessary to get good exposures, but during the day we may need to employ the use of a neutral density filter to achieve the same effect. It's a black filter, intended not to produce any colour cast (although some do) in order to uniformly darken the whole frame and thereby induce a longer exposure time even in bright conditions like the middle of the day.

Neutral density filters come in many strengths, the darker the ND, the longer your exposure needs to be







### TOP TIP

#### Fit your viewfinder cap

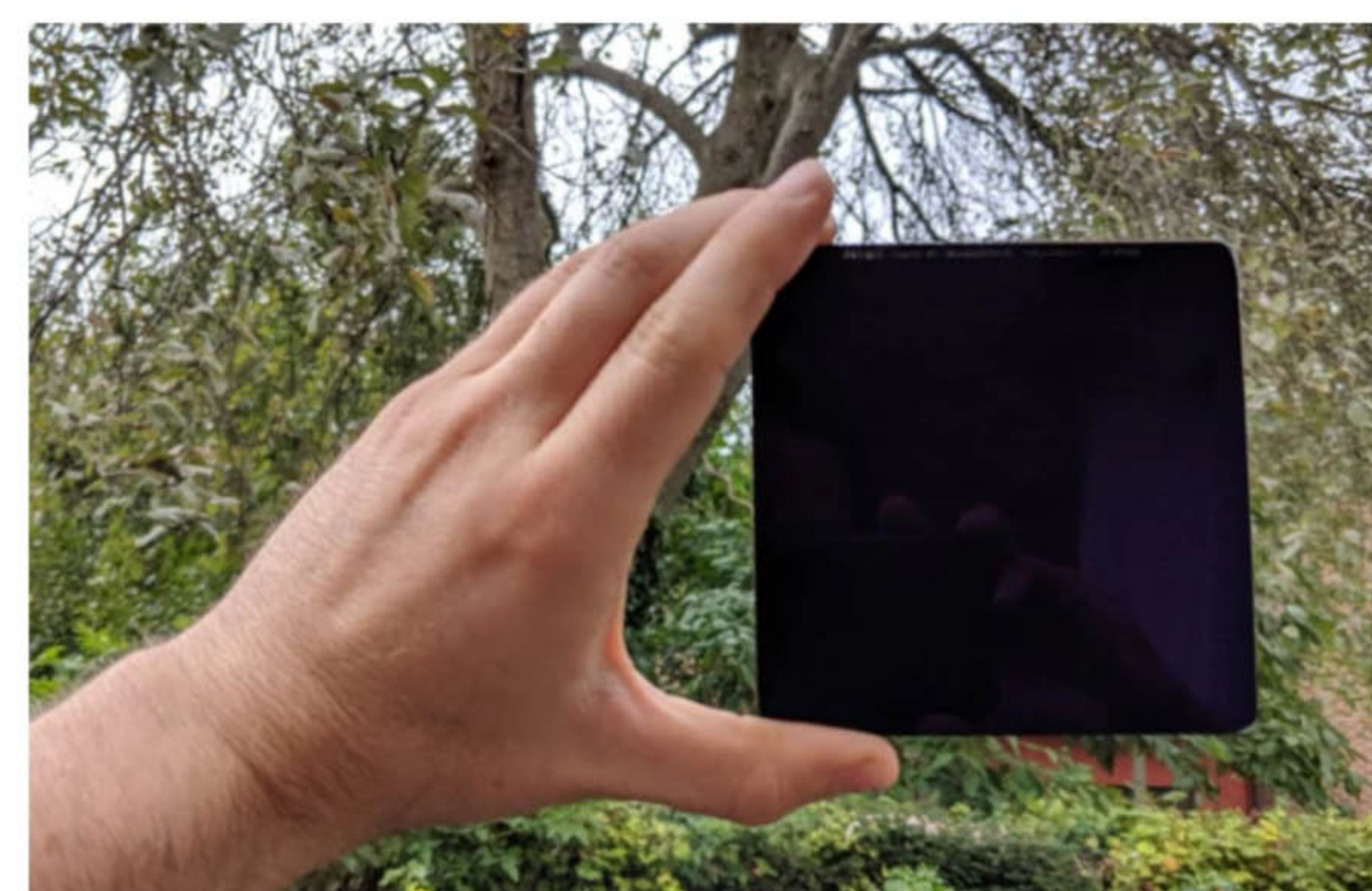
Use the viewfinder cover to stop light entering and illuminating the image sensor during exposure



1

#### TRY A LIGHT ND

To get the hang of ND filters, you need to experiment. Use a three or six stop neutral density filter to start with and stop down your aperture to f8 or narrower. Set the camera on a tripod and use a remote shutter release to take a base shot, then test the exposure time versus movement in the image.



2

#### USE A HEAVY ND

Where movement is strong, such as the pounding waves in the sea, and calm is scarce use a stronger neutral density filter to force a longer exposure time. Ten stop ND filters can produce daytime exposure lengths of several minutes, meaning even the roughest seas can be smoothed into one flat surface.



3

#### SHADE FROM THE SUN

Occasionally filter sets can catch sunlight and flare. This is especially prevalent when stacking filters, as you might do to use an ND and an ND grad to blur movement and darken the sky respectively. In this case use your hand, body or anything else to shade the filters from the sun during exposure.



# 15

## GONDOLAS

Streets made of water and gondolas that act as romantic taxis make this an iconic Venetian scene



© Getty



**A**s the water pours in between the land from the Venetian Lagoon and into the Grand Canal spectacular views can

be taken from the northern side of the canal. Aim the camera south-west, including the Basilica di Santa Maria della Salute during the evening for

stunning golden colours. Frame the moored gondolas in the lower third of the frame for spectacular layering which draws the eye from bottom to top.

# 16



© Georgios Tsihitis

## DUBROVNIK ROOFTOPS

The rooftops of Dubrovnik are centuries old but still have an intense red colour

**T**he charm of Dubrovnik is in its narrow, stoney streets. But sat atop this beauty is the hallmark terracotta rooftops.

It's best to incorporate both of these iconic aspects in photos when trying to encapsulate the city, so use a wide view point to include the fortified walls in the

foreground and roof tiles in the top part of the frame. Use the roofs to gradually layer the scene from front to back, giving extra depth to the shot.



# 17



## EDINBURGH CASTLE

Seek detail in the volcanic rock and castle stonework by shooting at sunset

**S**hoot from the north of the castle, aiming south, to witness streams of golden light bathing the rich stones

and the volcanic plug the castle is built on, and frame it towards the right of the scene. Take a travel or lightweight tripod to avoid boosting ISO

too high, and opt for vertical orientation to include the mossy grass growing on the hill while excluding distracting parts of the city from the composition.

### TOP TIP

#### Time it right

Use apps like PhotoPills or The Photographer's Ephemeris to arrive for the golden hour



### Keep it sharp

Boost ISO to enable a fast shutter speed for sharp, blur-free handheld shots

### Helpful filters

Use a graduated neutral density filter to stop highlights from clipping, sunset-side

### Telephoto lens

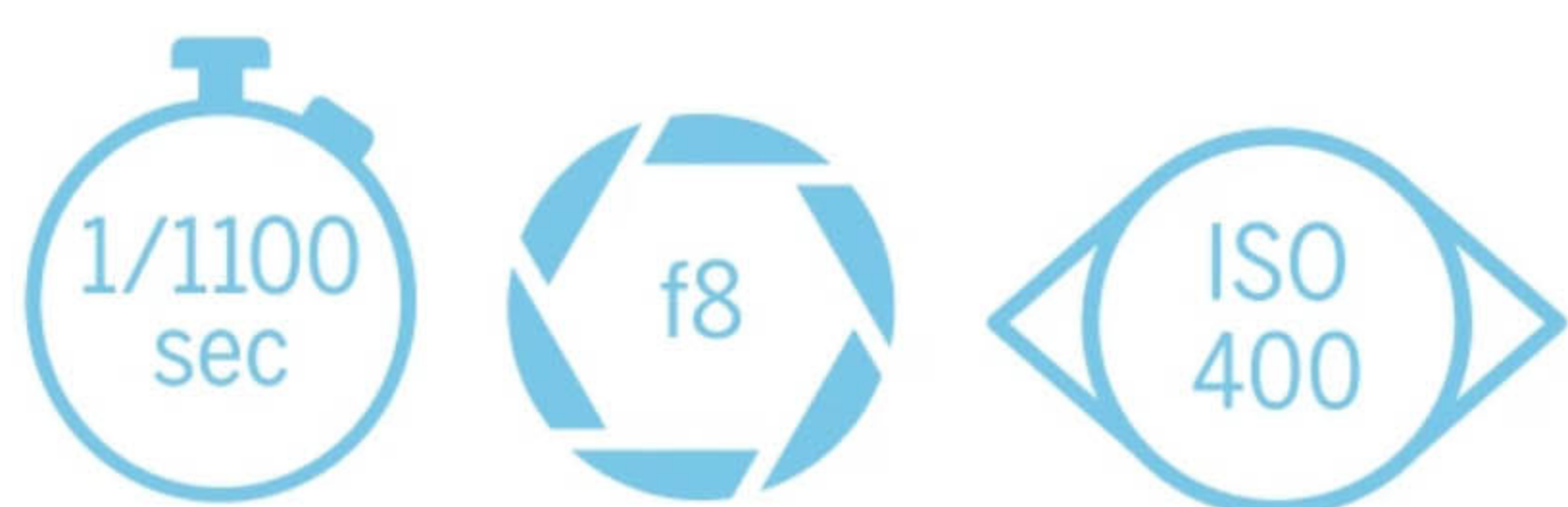
Shoot with a zoom lens to isolate your subject and frame out tourists



# 18

## POURING RAIN

Forget singing in the rain – keep shooting, even in downpours



### Isolate every raindrop

Use a narrow aperture such as f8 to keep the rain in focus



© Getty Images

**L**ove it or loathe it, heavy rainfall is a surefire way to add drama to your landscapes. Instead of packing up when those menacing storm clouds come rolling in, keep shooting and make them a feature of your scenes. First up, you'll need to have enough protection for yourself (waterproof clothing and shoes) and your camera, so that you don't cause any permanent damage. Most advanced DSLRs are weatherproofed, but a plastic bag or

raincover won't go amiss. To keep shooting as the rain pours, you could also find an area of shelter – think car windows, under an umbrella or tree coverage. Unless rain is torrential, it can be hard to actually see. Use backlighting to highlight individual raindrops or flash lighting to make drops stand out. By switching to Shutter Priority, you can use your speed to control the look of the rain. Longer exposures will blur droplets, while faster speeds will freeze them.

### Freeze rain

Set up a flash off-camera to create your own backlighting

### Extra light

Set a high ISO to combat low light levels under gloomy clouds

Different shutter speed will vary the look of raindrops, and heavy clouds can be just as dramatic



# 19

## FINE-ART PORTRAIT

Fine art portraiture doesn't have to be staid and stuffy



**F**ine art portraiture is perhaps the most nebulous category within the genre. Its definition can be defined by almost any potential characteristic, from the palette to the composition to the subject. A fine art portrait is far more to do with the artistic intent and expression of the photographer, rather than the technical means by which it is achieved. Perhaps the most accurate definition, as with all art, is that you will know it when you see it.

### Focus attention with DOF

Fine art portraits benefit from shallow depth of field. Experiment with wide apertures or medium format to find a style that suits

### Simple backgrounds

Nondescript, almost cataractine backgrounds – such as an artist's traditional cloth backdrop – work very well within this genre

### Colour bias

Try biasing your palette towards specific hues, like ochres (favoured by the masters) or rich burgundies

### TOP TIP

#### Break the rules

Fine art portraits tend to be headshots, with muted colour tones, but there are no set rules!



© James Artaius



# 20

## HAWAIIAN LAVA

Discover how to capture once in a lifetime lava flows safely



**C**apturing a fresh lava flow is top of the shot list for many extreme outdoor photographers.

Knowing where to see lava is the first hurdle, although you'll come across a few places in the world – Hawai'i Volcanoes National Park and Mount Etna are two active and popular spots to photograph erupting lava safely, as long as you do a bit of research.

When you've found a location, it's easiest to see and photograph the lava when the ambient light levels drop and the lava becomes just brighter than its surroundings – think the golden hours, twilight, and at night. Controlling the camera manually, try to balance the exposure of the environment with the lava itself, really taking care not to blow out detail by overexposing the lava.

Using a wide-angle lens, get close – but not too close – to the lava flows for a dramatic perspective. With the camera set up on a tripod, let in plenty of light by setting the widest aperture that your lens allows, a long exposure and a high ISO such as 2500.

### Gear protection

Avoid changing lenses near ash, as the hot, charred substance can damage the camera's sensor

### Dress appropriately

Don protective clothing if you're getting close to surface lava

### Safety first

Only take photos in specifically designated areas that offer legal, permitted access

### TOP TIP

#### Human element

Try adding a person (or selfie of yourself) into the frame to add a sense of scale



Taken in Hawaii, Mike Mezeul's elemental image features lava, the Milky Way, moon and iridium flare all in one fantastic frame ([www.mikemezphotography.com](http://www.mikemezphotography.com))



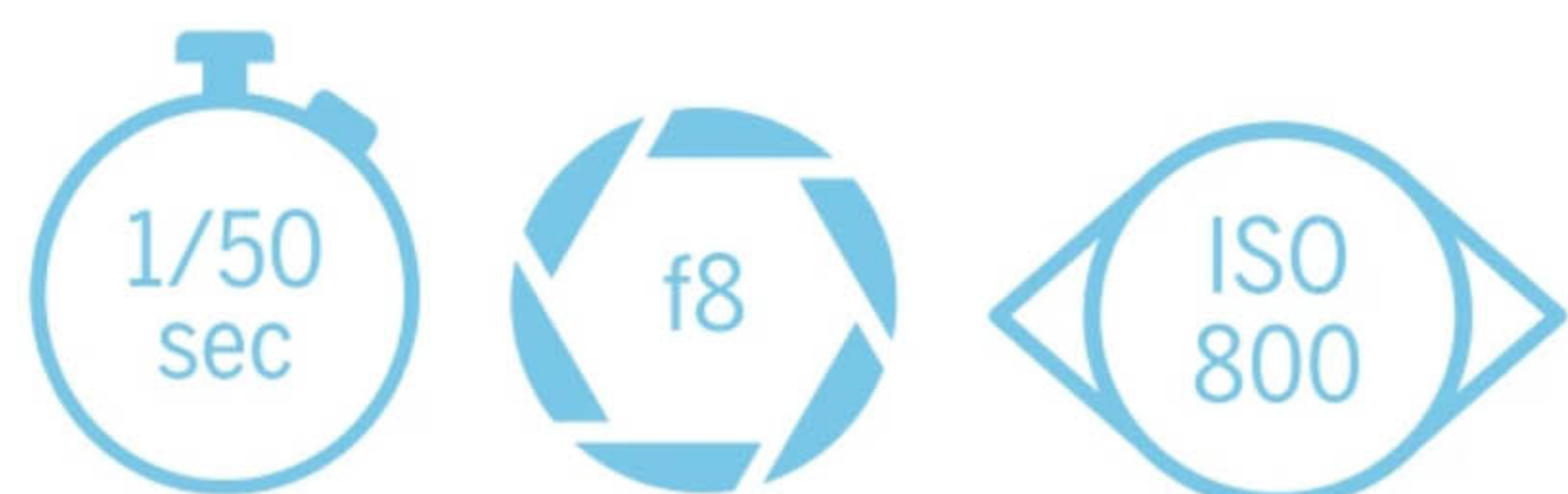
©Mike Mezeul



# 21

## TAJ MAHAL

Try shooting from some less visited positions, for unique and arguably more beautiful photographs



### TOP TIP

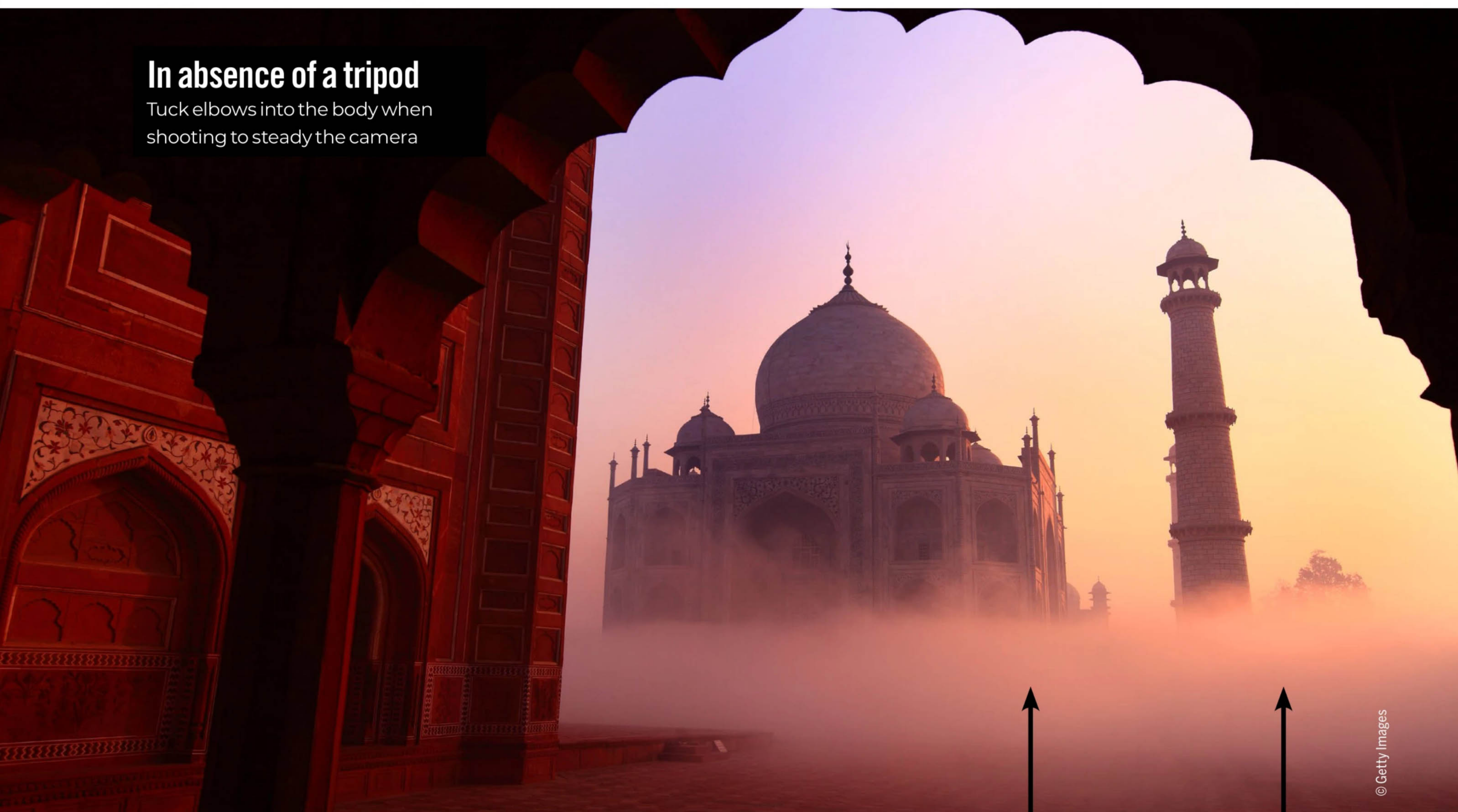
**Wait for spring**  
Early mornings in spring can give light fog, perfect for an atmospheric shot



Look for frames within frames when skies are dull to keep interest in every corner of the photograph

### In absence of a tripod

Tuck elbows into the body when shooting to steady the camera



© Getty Images

**A**n often overlooked angle to photograph the Taj Mahal from is within the complex's archways. The Mughal

architecture is ornate and detailed, with marble jali latticing and plant motifs donning the walls. Framing the tomb's marble dome within the archway helps to provide context to the interior of the buildings and invite the eye through the scene, to form a frame within a frame. From here it's also possible to capture one or more of the minarets that stand in each corner of the tomb's spot.

During the colder winter months and moving into early spring, fog fills the area around sunrise, which can deprive one of the view, but as the day warms up this fog often dissipates and can leave atmospheric low fog making shots appear moody. This, in combination with the purples of the rising sun can be quite appealing to the early-rising photographer. Look to raise your ISO to maintain a narrow aperture and thereby create a long depth of field. This is because tripods aren't allowed inside so longer exposures can get blurry when handheld.

### Into the light

Shoot brighter sections of arches to avoid clipping the shadows and losing detail

### Don't crop

Leave space either side of the tomb and minarets, not cropping them with the arch



# 22

## UNDERWATER PORTRAIT

Get wet and take the weight out of your imagery

**A** swimming pool might not be the easiest environment for photography, but the floating effect the water has on hair and clothes can't be achieved anywhere else. This makes it the ideal location for a fashion shoot with a difference. With a few inexpensive pieces of kit, a willing subject and a good set of lungs, anyone can do it.

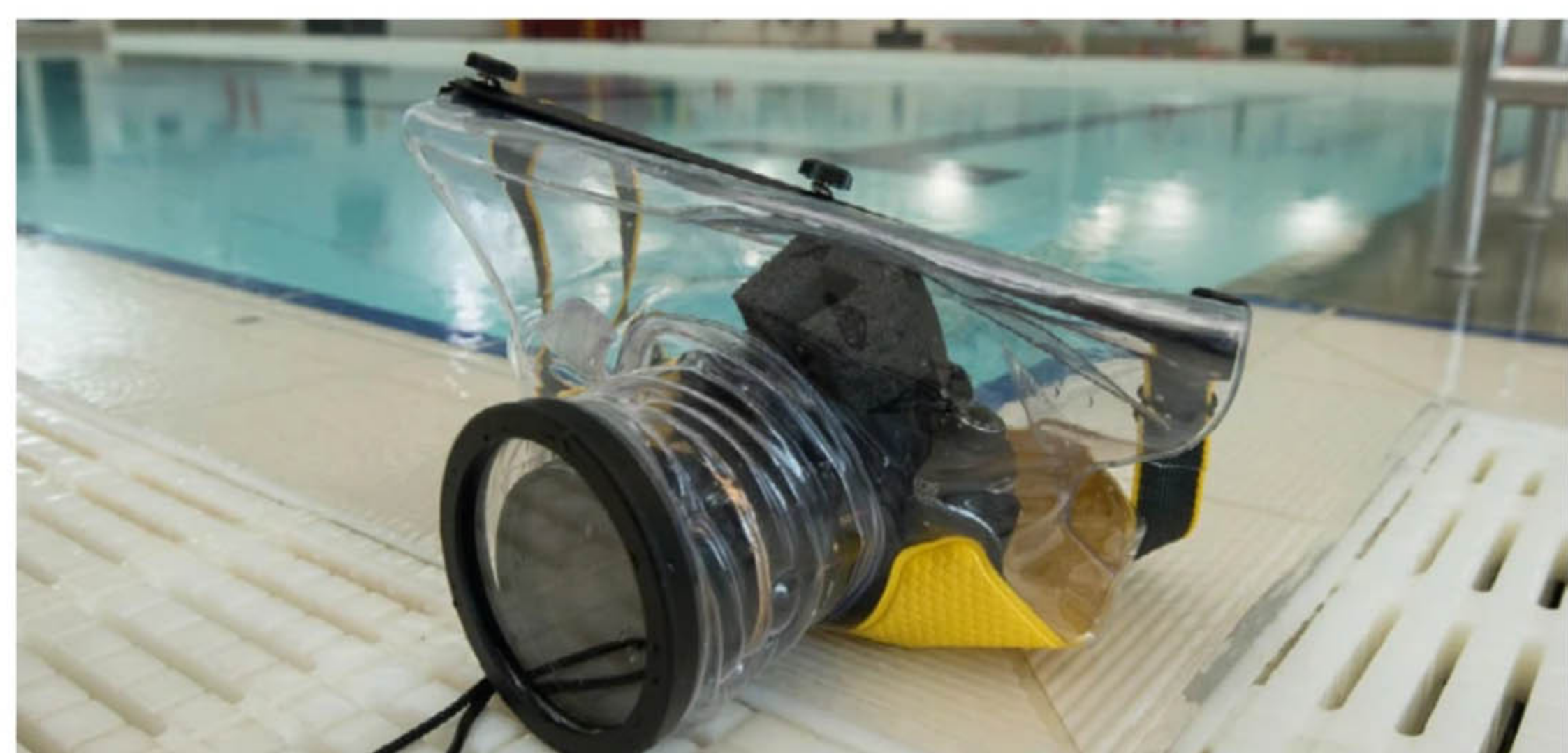
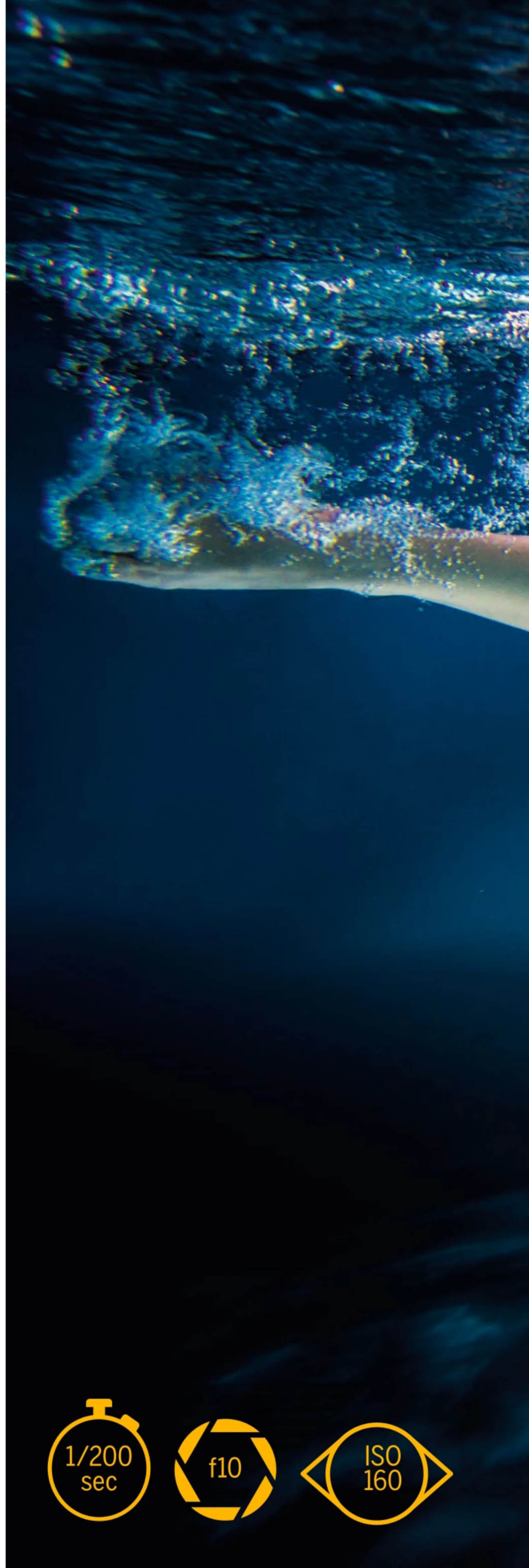
An underwater pro might use a hard waterproof case that matches the camera's controls, with extra ports for lenses, underwater flashes and sync cables. But this type of kit could cost thousands, and is designed to withstand scuba diving in the open seas. In the pool we can take a few shortcuts and cut costs

dramatically. Instead of the hard housing, for a fraction of the cost you can get a clear waterproof bag such as the ewa-marine ([www.ewa-marine.com](http://www.ewa-marine.com)) case that kept our Canon safe here. These offer basic control as it's harder to press the camera buttons, but that's fine – once we're set up here all we really need to do is focus and press the shutter.

Light falls off very quickly underwater, and also changes to a bluish colour, so it's difficult to get good shots with ambient light alone. Instead we can use a couple of Speedlites to light our subject. The nuts and bolts of the shoot are explained here, then we'll show you how to get beautiful results with advice on posing, lighting and Photoshop processing.

### STEP BY STEP TAKE A DEEP BREATH...

Get the camera and lighting prepared for your underwater portrait shoot



1

#### KEEP IT DRY

The camera and wide-angle lens sits snugly inside the soft waterproof housing. Once sealed, you control it through the bag. It's a little fiddly as you compose, focus and press the shutter through it.



2

#### PREPARE THE FLASHES

Place our two Speedlights in waterproof bags, then clamp them to light stands. Set each flash in Manual mode on full power and Optical Slave, so they trigger upon detecting your camera's pop-up flash.





3

### SET UP THE CAMERA

You don't want the bag to force the pop-up flash closed, so jam it open with a piece of foam. We began with Manual mode, 1/200 sec at f10, ISO160, with the flashes in Manual on full power.



4

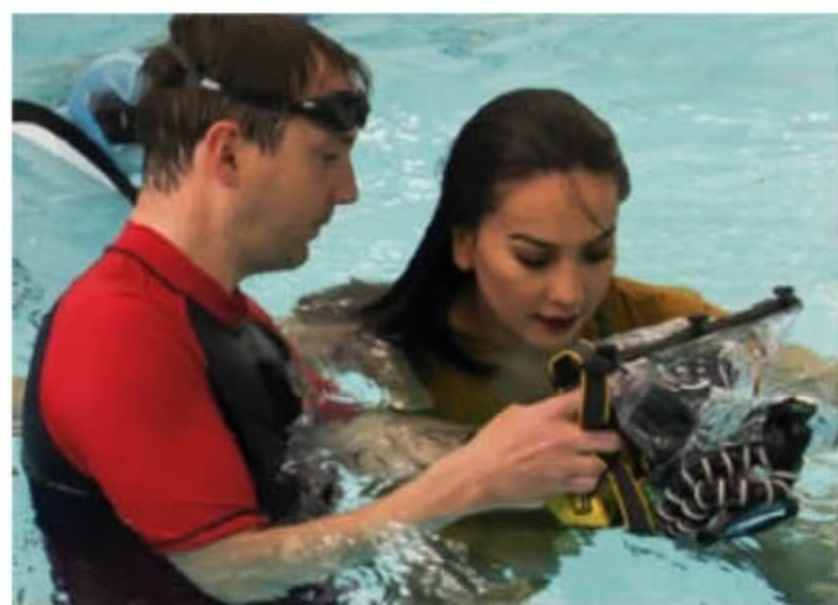
### START SHOOTING

Using the pop-up to fire the strobes is a little hit and miss. The water weakens the flash power so it isn't always detected. We found it worked best when near the surface, or close the Speedlight.



# TOP TIPS SINK OR SWIM

Here are a few things to consider when shooting underwater portraits in a pool



## TAKING THE PLUNGE

A shoot like this is as much about teamwork and communication as it is about technique and lighting skills. Before going under, explain to your model how things will work and give them an idea of the kind of poses you would like to try. It helps to co-ordinate—perhaps with a ‘1-2-3-go’ as you both duck under. Take regular breaks too, as it can be hard on the eyes as well as the lungs. Even with goggles it can be tricky to see through the viewfinder underwater, so frame loosely—you can always crop in later.



1

### REFLECTIONS ON THE SURFACE

From below, the surface creates beautiful reflections, so shoot with an upwards angle. Get in close to the subject with a wide lens.



3

### BRING FLOATY OUTFITS

Using really light material gives outfits a beautiful floaty quality, and won't weigh down the model. Some colours and materials like silk can be ruined by the water, so look for chiffon, netting and light polyester.



5

### MAKE BEAUTIFUL BUBBLES

Ask your subject to plunge down from out of the water to create beautiful trails of backlit bubbles. Our model, Catherine, found it best to sink down first, then break the surface with the arms and drag downwards.

2

### WORK THE POSES

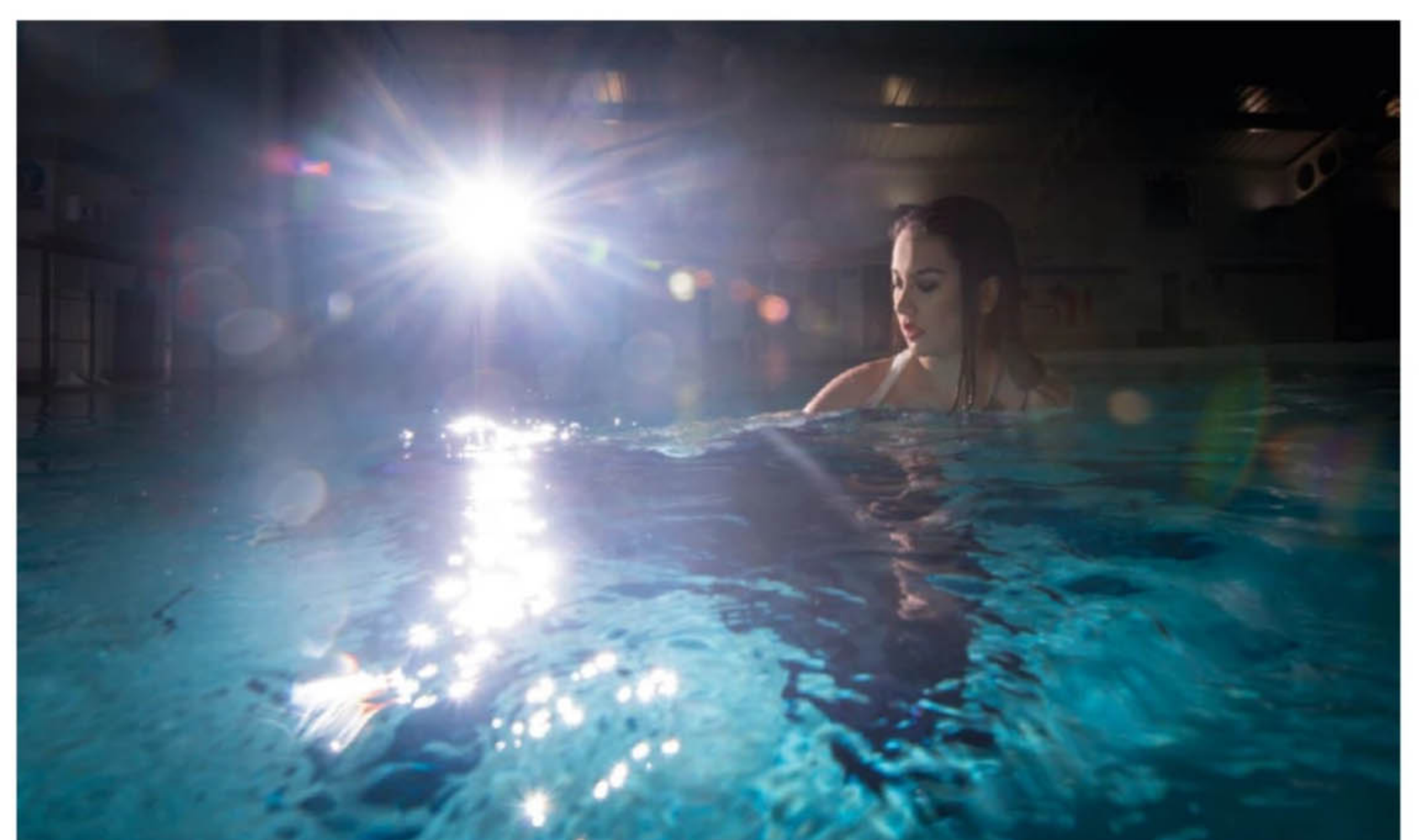
We don't want the subject to look as if they're holding their breath, and ideally we want them to keep their eyes open. Try asking them to swim towards you, or try a side-on, sinking pose like this.



4

### TRY A DIVE

A dive from the side of the pool can look fantastic when seen from under the water. When the subject is coming towards you fast, like this, it's easier to pre-focus on a spot then fire when they reach it.



6

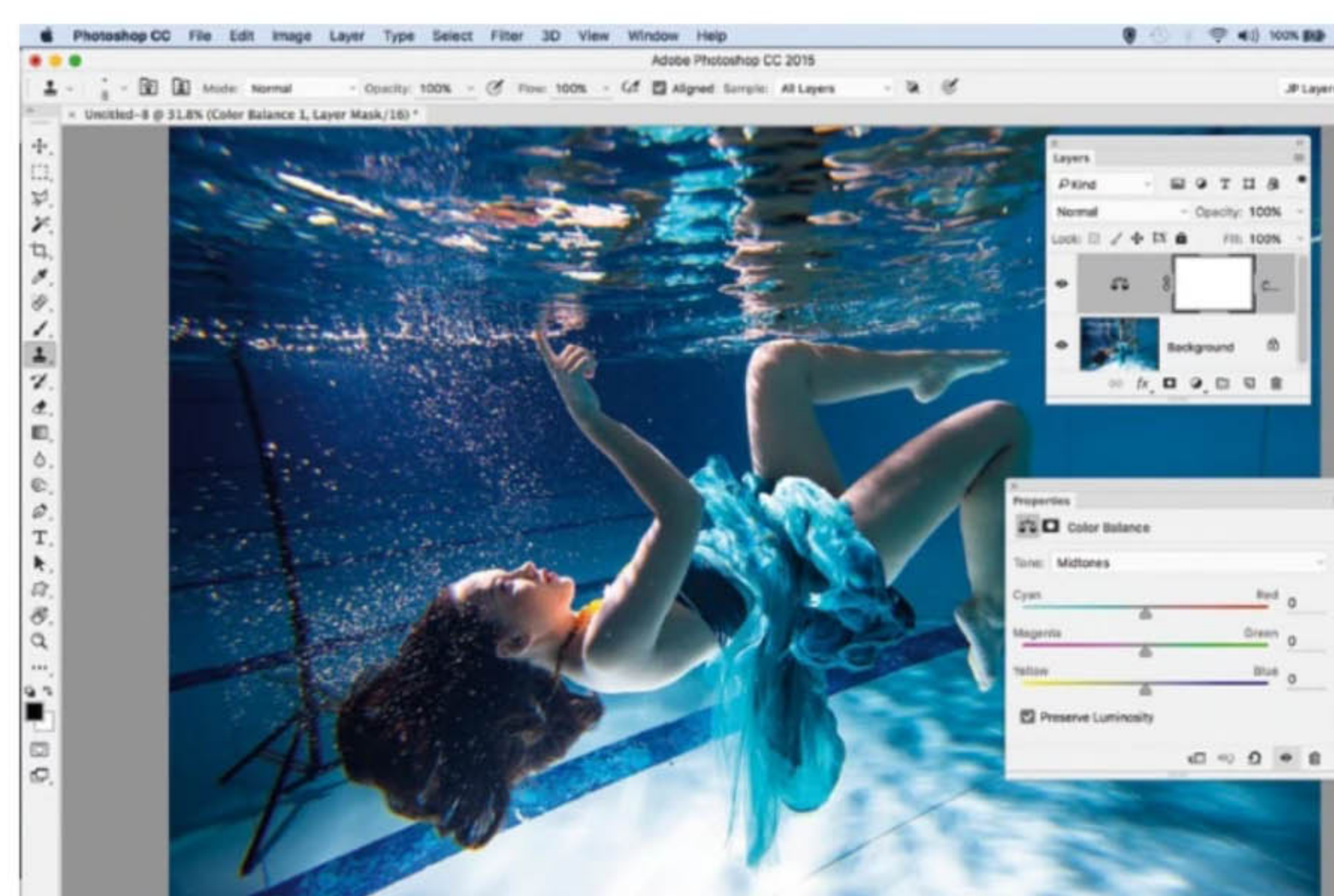
### ON THE SURFACE

As well as under the water, it's also worth trying a few shots on the surface, or perhaps half-in, half out. This shot also gives you an idea where our flash was placed for the backlighting seen in some of the shots here.



# STEP BY STEP TIDY YOUR PHOTOS WITH PHOTOSHOP

Learn how to tidy up messy background and enhance the colours underwater



1

## TWEAK THE COLOURS

White balance can be off underwater, so shoot in Raw to preserve the most colour information. Begin in Camera Raw with the White Balance tool. Click over a point that should be neutral to fix colour casts. In Photoshop, tweak the colours further with a Color Balance adjustment layer.

2

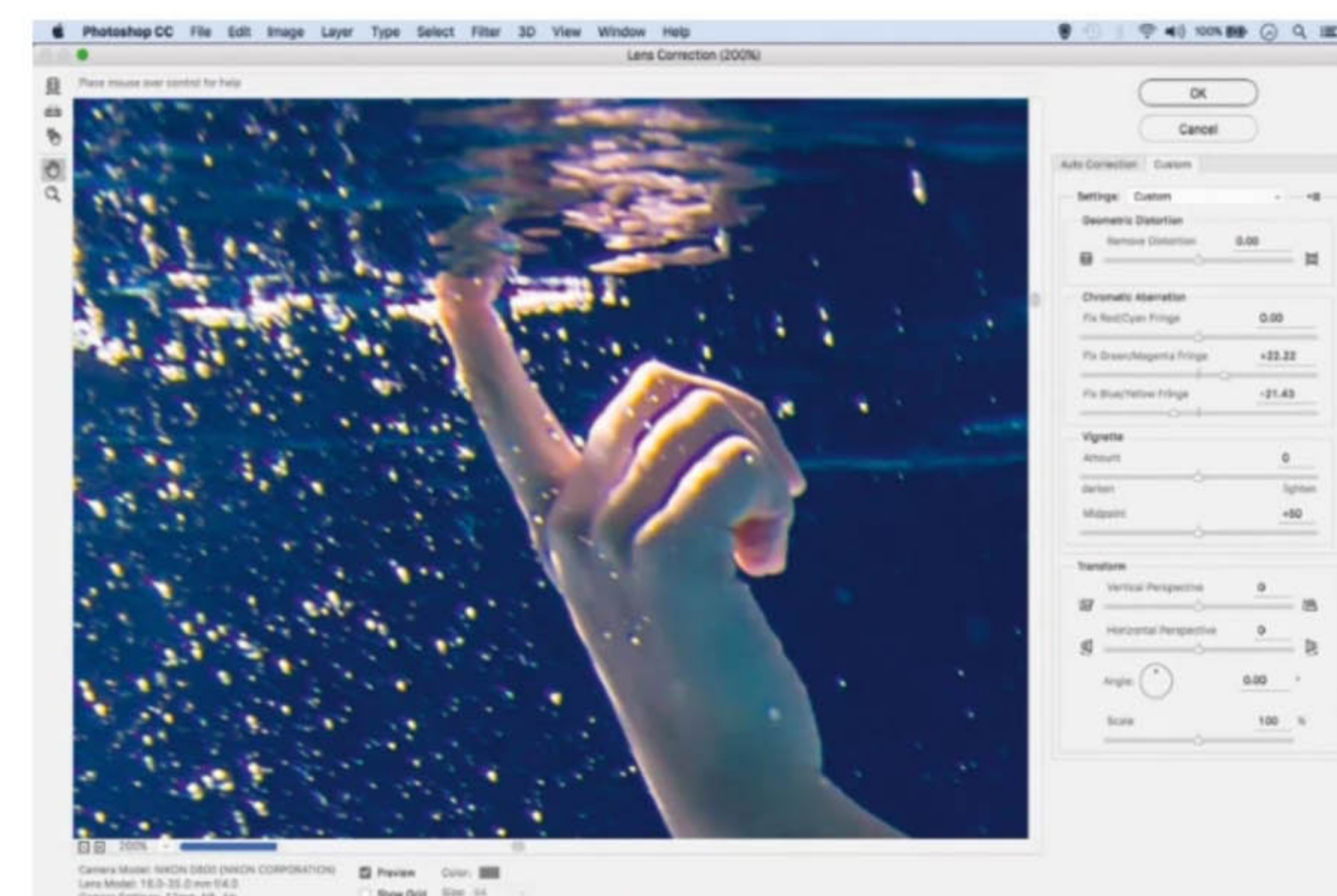
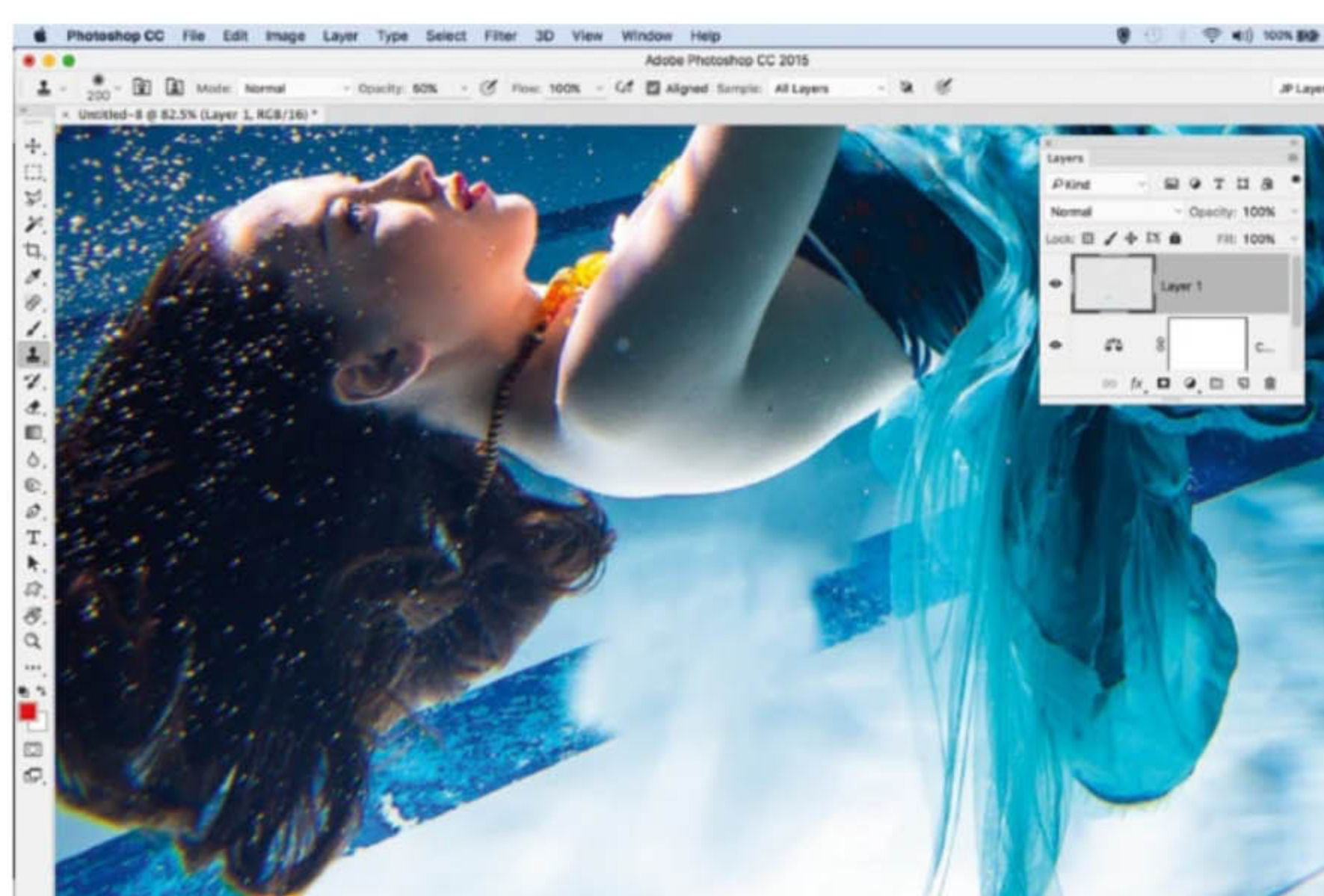
## TIDY THE BACKGROUND

Pool markings can be distracting, so take the time to remove them for a smooth, seamless background. The two tools for the job here are the Clone tool and Spot Healing Brush. Both can be set to 'Sample All Layers' so make your edits on a new, empty layer to preserve the original.

3

## FIX CHROMATIC ABERRATION

We're shooting through extra glass or plastic, so you might find colour fringing affects edge details in your image. If this is the case, go to Filter>Lens Correction in Photoshop then use the Manual tab and experiment with the colour fringing sliders to improve the edges.



# ESSENTIAL SKILLS BACKLIGHT YOUR SUBJECT

Lighting the subject from behind can add a wonderful atmosphere to pool portraits

When we can manoeuvre a body into all kinds of zero-gravity shapes, it makes sense to use lighting to emphasize them. Backlighting the subject with a flash from directly behind and above the water (see Tip 6, opposite) creates an edge highlight along your model's side, separating them from the background and highlighting edges for a dramatic look. For simple 'cross-lighting', position one Speedlite behind, then place the other one to the side of the camera behind a diffuser panel. Once the flashes are in the bags it's hard to adjust the power, but you have a degree of control simply by moving them closer or farther away.





# 23

## DOUBLE EXPOSURE

Double exposures offer unique opportunities for creativity and expression



**W**hether happy accidents or carefully composed juxtapositions, double exposures were once the preserve of film photography. They occur on SLRs when one exposure has been taken, then another exposure is taken on the same frame either by winding the film back or not winding it on. With digital imaging, this technique is now much simpler to plan and execute. Many cameras have a built-in multiple exposure mode that enables you to take an image (or select an existing image from your memory card) and superimpose it on top of your next shot. And of course, Photoshop can do the same thing in post-production.

### TOP TIP

#### Don't force it

If image combinations don't work right away, they're probably not going to. Move onto something else!



Using a black and white shot of tree branches creates a fine filigree effect, mimicking the human nervous system



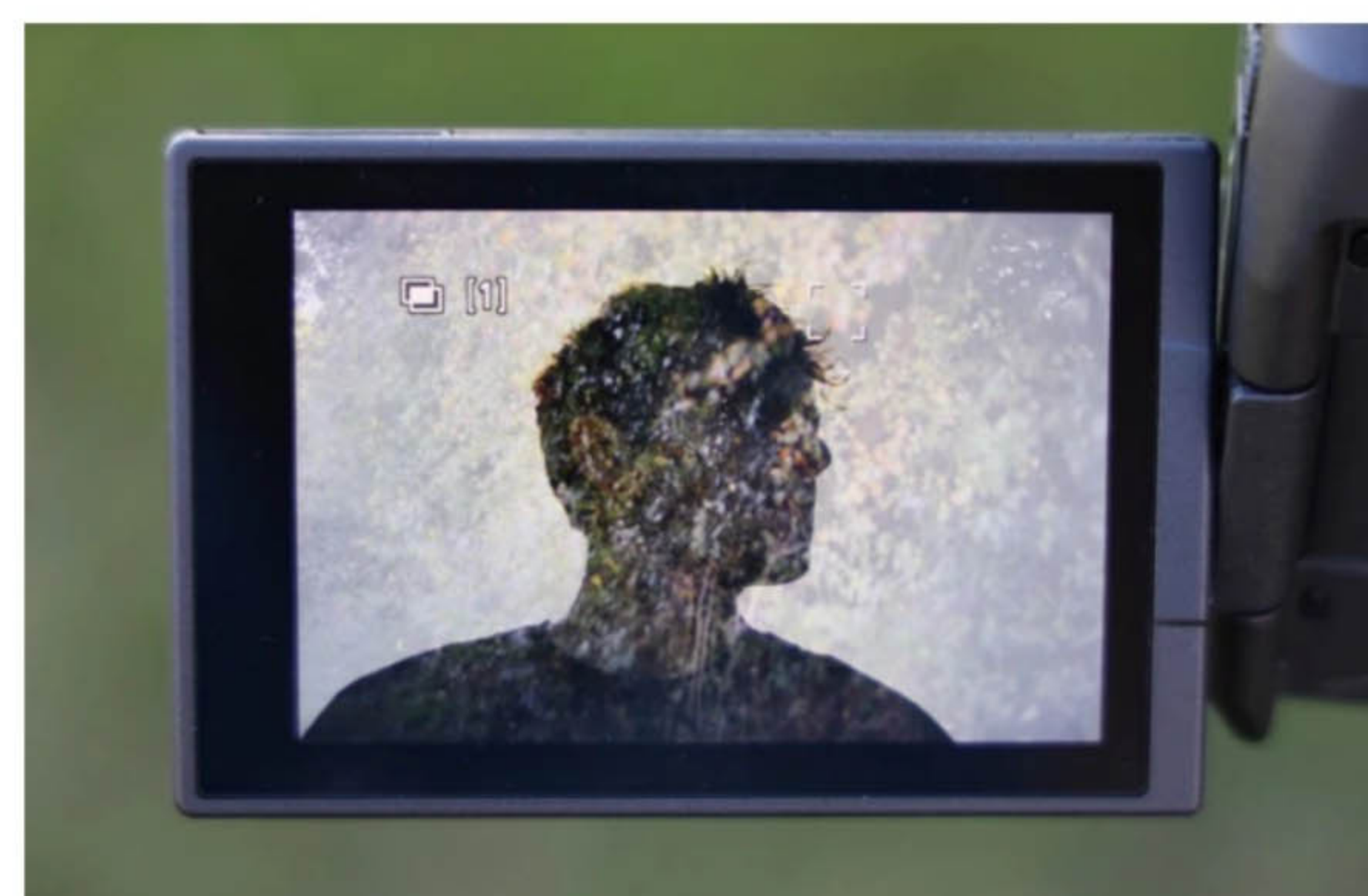




1

### GET CREATIVE...

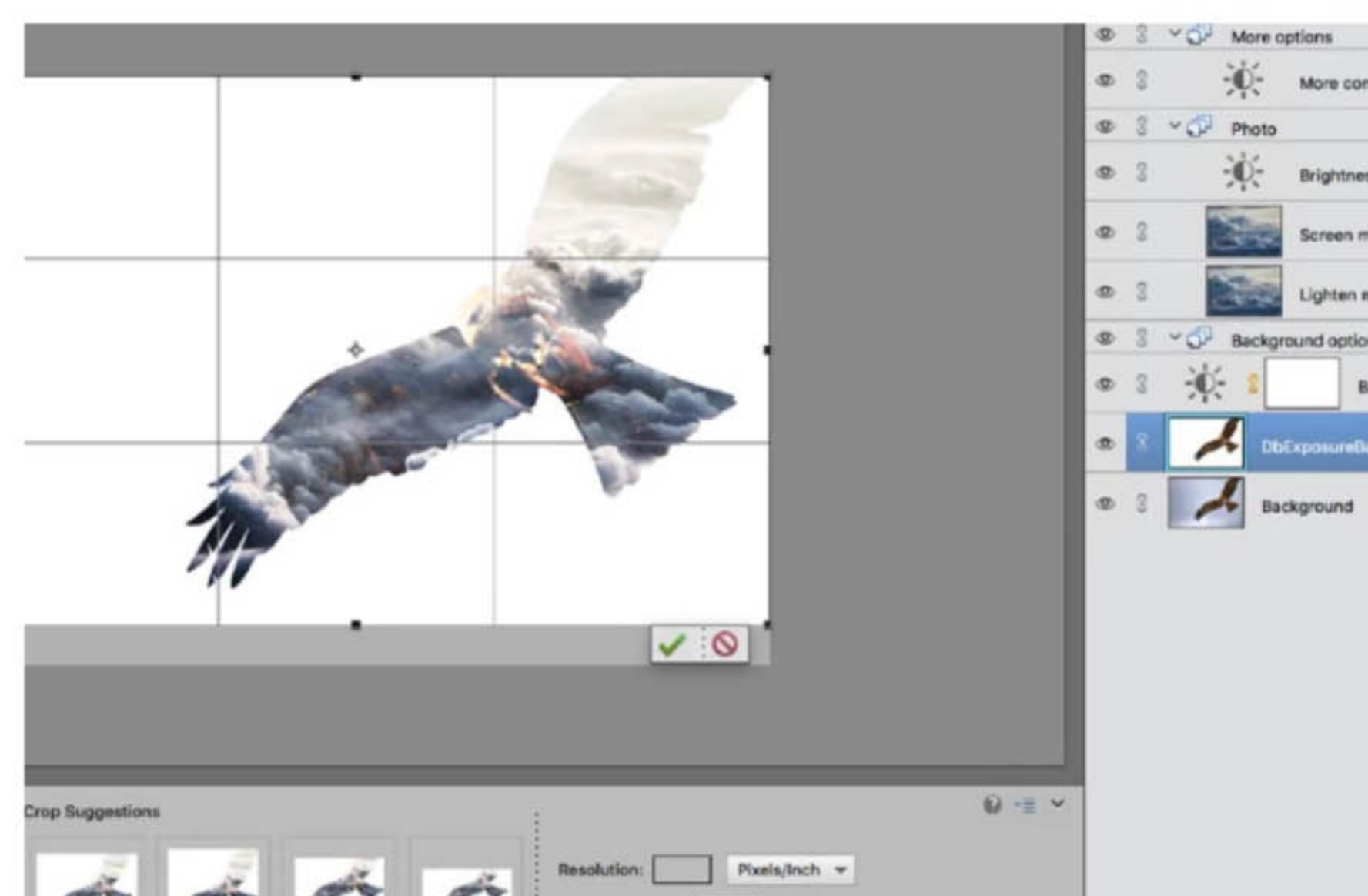
Playing with multiple exposures is great fun. We decided to shoot an image showing humanity's connection to nature. Most multiple exposures work best with a high-contrast base shot that has distinct areas of light and dark. This effectively acts as a layer mask when you impose it on your subsequent frame(s).



2

### ... IN-CAMERA

Some cameras enable you to composite over 100 exposures, but stick with a double exposure to begin with! Shooting multiple exposures in-camera means you can use live preview to properly compose your shots and arrange the elements exactly where you want them at the point of capture.



3

### ... OR IN POST

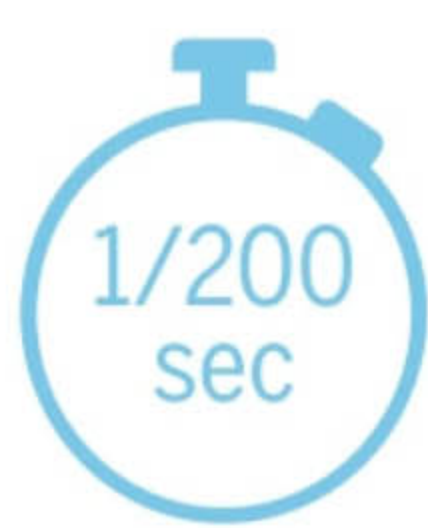
Alternatively, you can create double exposures from scratch on your computer. While you can't compose and combine the images as you shoot, you're free to use any image at your disposal. Software like Photoshop Elements has great, guided multiple exposure modes.



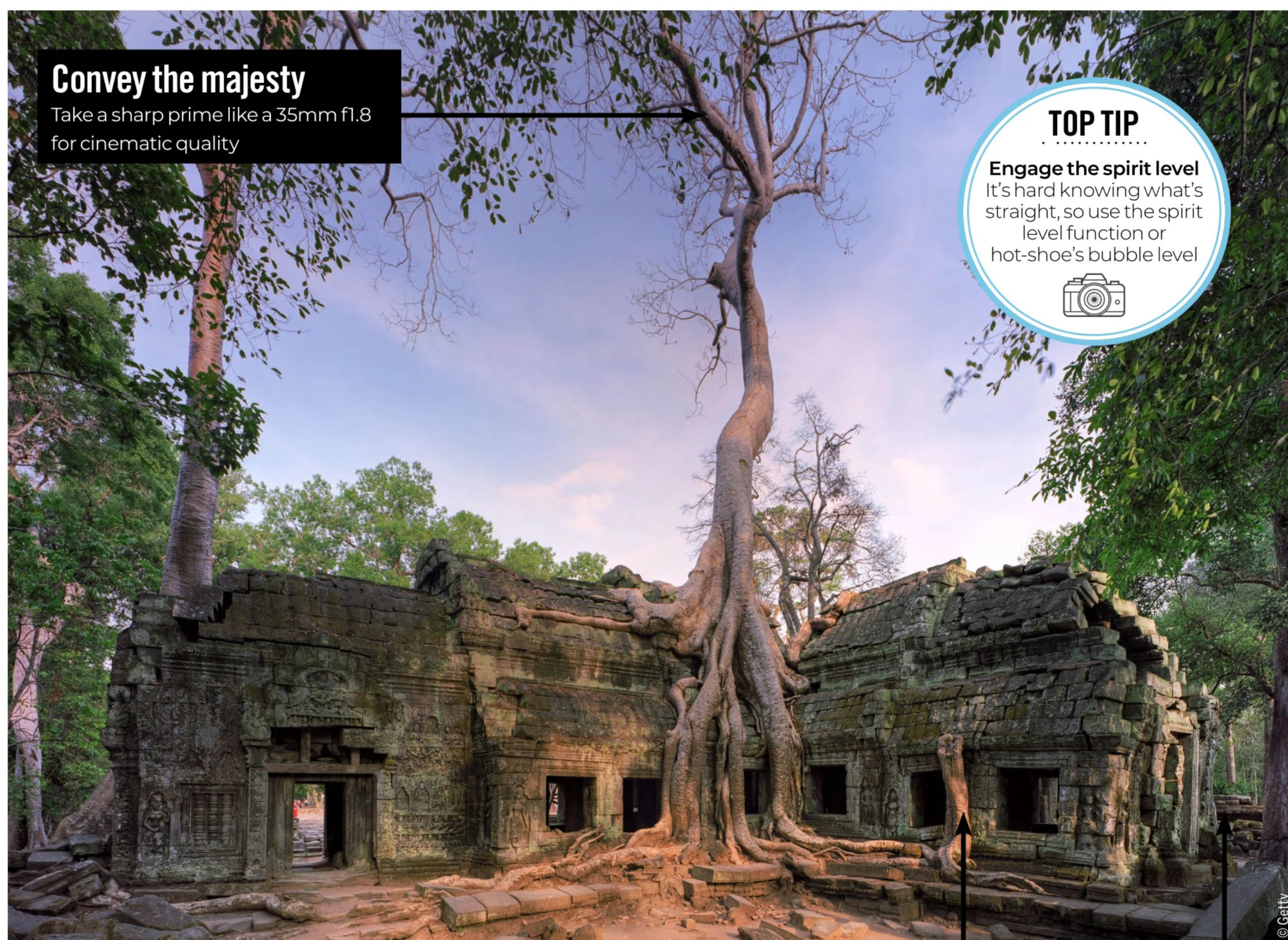
# 24

## TA PROHM TEMPLE

Shoot from below to emphasise the grandeur



The derelict temple in Cambodia is seemingly prised apart by the tree roots that envelope the stone



### Convey the majesty

Take a sharp prime like a 35mm f1.8 for cinematic quality

### TOP TIP

#### Engage the spirit level

It's hard knowing what's straight, so use the spirit level function or hot-shoe's bubble level



**K**nown to many as the filming location for the film *Tomb Raider*, the temple is extremely photogenic mainly due to the trees that grow there. The long, tangled roots run down along the ruins and anchor into the ground and must definitely be framed into any composition taken at Ta Prohm. The opening hours of Ta Prohm Temple are 7:30am - 5:30pm and is generally best photographed on an

overcast day to give soft, diffused shadows that accentuate the curved lines that the roots make. This also makes it easier to get a balanced exposure as the dynamic range is somewhat limited under the soft light. When shooting in cloudy conditions a cold white balance of between 4000-5000K evokes a mystique to shots. However, during bright sunshine, warmer colours may appear stronger such as between 5000-6500K.

### Kit care

Use a lens hood to stop the glass from picking up dirt as you travel

### Watch out

Look where you walk while recomposing, as there's plenty to trip you up



# 25

## CAPTURING WILDLIFE IN LANDSCAPES

Use adaptable zoom lenses and movement patterns to capture wildlife-filled landscapes

TOP TIP

Put things into context

Incorporating the animals' habitats adds a sense of scale while adding interest



1/320 sec

f2.8

ISO 800

Elephants and egrets walk through the plains of Africa while mountain ranges tower in the background



**The best way to photograph animals is to learn about their behaviour first.** Research their movement patterns and find out where they are likely to gathering on mass, like in the Serengeti, or specific mating locations like seals on a stretch of coastline. Pay attention to migration times too, such as swallows

returning to Europe in the early summer. For close-up portraits of animals that aren't aggressive or flighty, use a wide-angle lens to accentuate the closeness of their presence. Likewise, use a long telephoto lens to reach animals that you can't go near. Cover yourself, camera and lens in camouflage when shooting in the wild to avoid scaring off animals.

Go for green

Use foliage to frame your subject and add context to its environment

Up close

Get down to eye level with the animal for a more intimate portrait



# 26

## NIGHT-TIME LANDSCAPES

Shoot landscapes at night for other-worldly results



TOP TIP

**Forget autofocus**

Using Live View and manual focus, zoom in on a star and turn the ring until it is a pinpoint

Auroral displays in Iceland are the number one sought-after night-time landscape images in the winter



© Getty Images

### Focus peaking

Double check the focus on the screen and enable the camera's focus peaking to check what's sharp

**L**andscape shoots aren't over when the sun sets, there's still plenty of amazing photographs to take when night sets in.

Depending where you're shooting in the world you have the opportunity to capture incredible auroral displays nearer the northern and southern poles, where the stars shine and galaxies glow. The most important thing to check before heading out to shoot landscapes at night is the weather and the position of stars and celestial objects. In

order for clear views of the aurora or stars you'll need a clear night devoid of cloud. The 'Kp' must be high for the aurora to appear so use an app such as 'Aurora' for live information and notifications. To capture meteors like the perseids or lyrids you'll need to head out at the right time of year to shoot them. What's more, keep an eye on the phases of the moon as well because a bright full moon will light up your landscape and even cast shadows, whereas a new moon means darker skies for astrophotography.

### Stable shots

Settle the tripod on soft landscapes like sand before shooting. Especially when it's wet

### Set the WB

Set white balance to fluorescent to cut down on the orange glow of light pollution camera



# 27

## SUNNY SILHOUETTES

Shoot towards the sun and turn your subject into a dark outline



TOP TIP

Fine focusing

The sharpest part should be the silhouette, you should focus manually if necessary

Get your travel buddies involved and create stunning silhouette portraits

### Clear compositions

To avoid confusion, choose a subject that has an interesting or recognisable shape as a silhouette



© Getty Images

**S**ilhouette shots are most impressive at sunset or sunrise, as the skies are colourful and there's a greater contrast between the subject and the sky. The light needs to be behind your subject, but you'll also need to make sure the

camera exposes for the brightest part of the background, so that your main subject is thrown into darkness. Try using several stops of negative exposure compensation to render your silhouette against a brighter background that also keeps the details visible.

Day shoots

Try creating silhouettes during the middle of the day in very bright, warm sunlight

Declutter

Shoot subjects against plain, clear backgrounds, such as an open sky

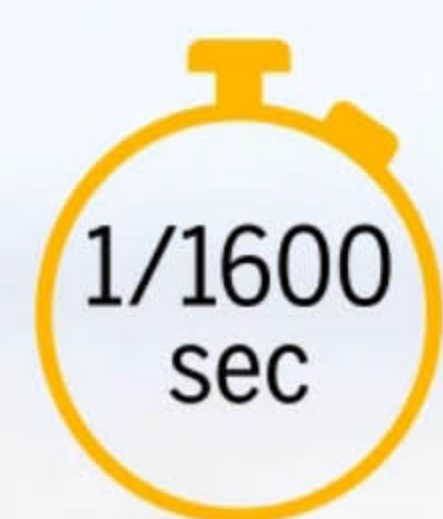








# 28



## SHOOT THE BREEZE

Make your subjects disappear into thin air for a ghostly portrait effect

**S**omething as simple as a piece of lightweight fabric can add an incredible burst of colour and shape to your portraits – especially if you can find a windswept location and a willing subject who doesn't mind being buffeted by the breeze. Not only is the fabric fantastic for conventional photos, it can also be used to create beautiful effects, like our ghostly figure.

In this project, we'll explain how it's done using a cunning

combination of shooting skills and simple Photoshop techniques. The fabric in question here is a shiny dress-lining material – light enough to get picked up by the wind and thin enough to define the shape of the figure underneath, but also not so transparent that it gives the game away by showing the person in too much detail. After draping the fabric over our subject, we'll use Photoshop skills to remove the legs and replace the area with a portion of the empty scene taken from another frame.



## STEP BY STEP BLOWIN' IN THE WIND

Enjoy peace of mind when using your camera in and around the sea

## COMPOSITION

Think about how to use negative space when composing your frame. We chose to leave plenty of empty beach to the right of the model, so that when the fabric blew in the wind it wouldn't be cropped and cut off. In this instance, a pared-down composition really enhances the ghostly nature of the image.



1

# WAIT FOR WIND

**1** For this project you'll need a willing model and a windy spot to shoot. The space should be wide enough for the fabric to flow, and with enough of a breeze for it to catch in the wind. Hilltops, open fields, high buildings or beaches all work. An uncluttered backdrop is best.



2

## SHAPE THE FABRIC

**2** The fabric needs to be light but not too transparent. We used dress-lining material, as fabric shops sell it cheaply in various colours (our 5x1-metre piece was less than £20). Once covered, ask the subject to pose so the fabric shows the shape of the face and body.



3

## USE A TRIPOD

**3** A tripod keeps the camera position fixed. As for exposure settings, a wide aperture, like f2.8, gives a nice shallow depth of field and blurs the backdrop. We had our camera in Aperture Priority mode at f2.8, ISO100, resulting in a shutter speed of 1/1600 sec.



4

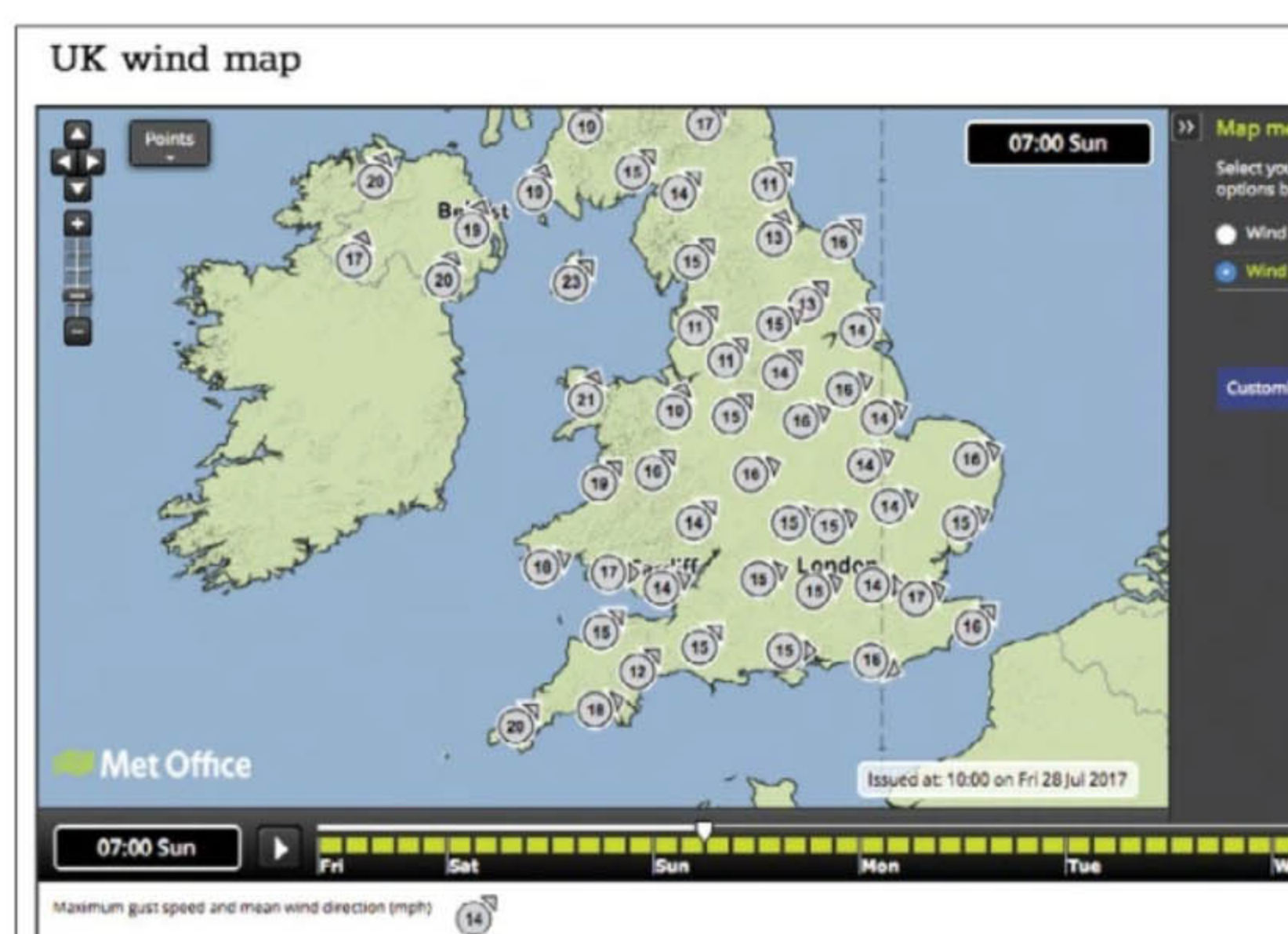
## WORK THE POSES

**4** After shooting your subject in various poses (we tried straight-on and side-on), ask them to move out of shot so you can capture an empty frame. Switch to manual focus to stop the focus hunting, and fire another shot, making sure the exposure matches the other frames.



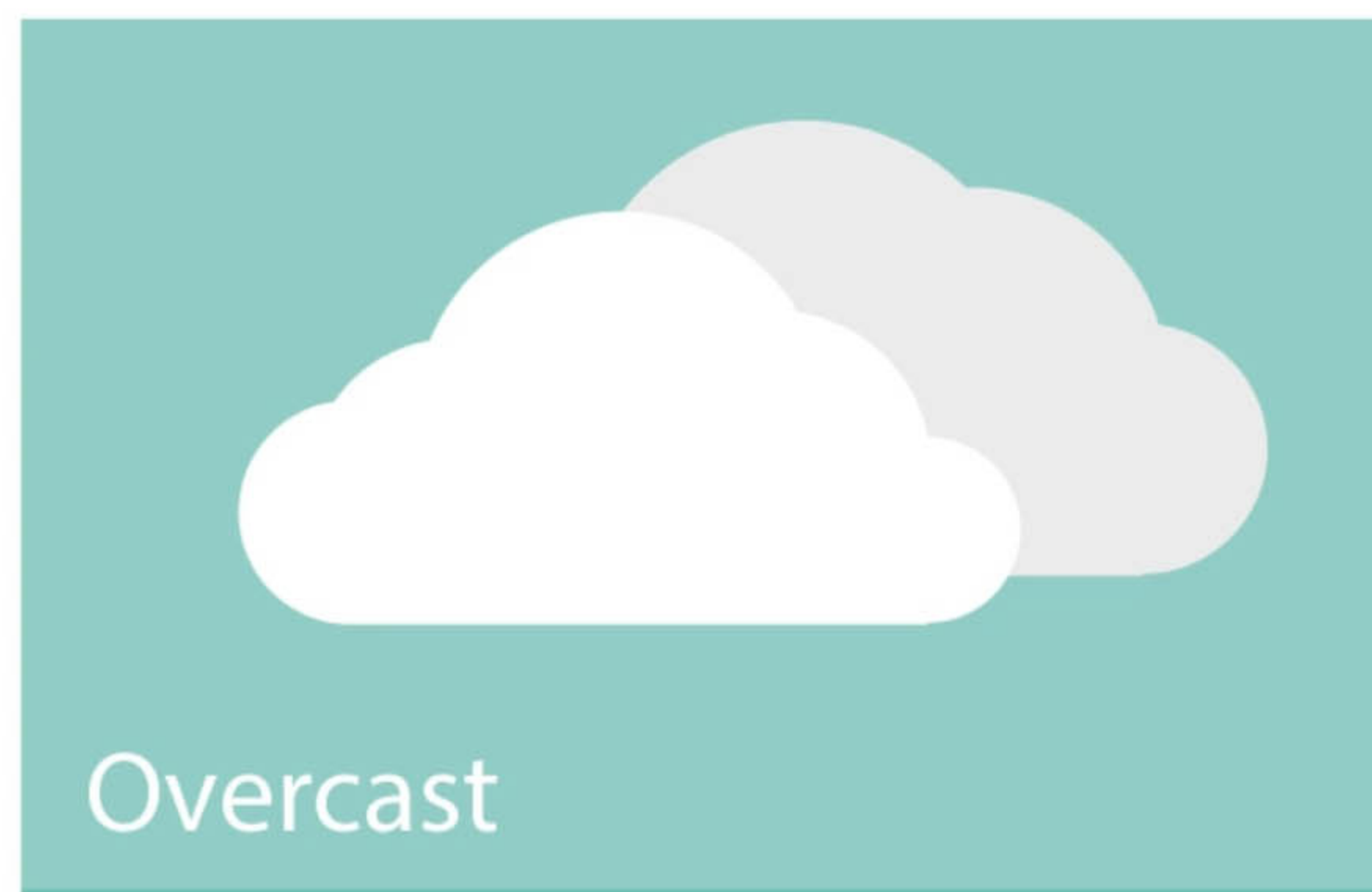
## QUICK TIPS PLANNING YOUR SHOOT

This outdoor shoot requires the cooperation of the weather.



## WIND MOVEMENT

It's impossible to capture this flowing fabric effect without help from the wind. Check the weather forecast before you go to check the speed and direction. Wide open spaces like this beach are inherently more likely to be blustery — look for 25-30mph.



## AIM FOR OVERCAST

Lighting can make or break any outdoor shoot. While you could get away with shooting in bright sunlight, the overcast clouds produced a moodier result and also made the bright hue of the red fabric pop.



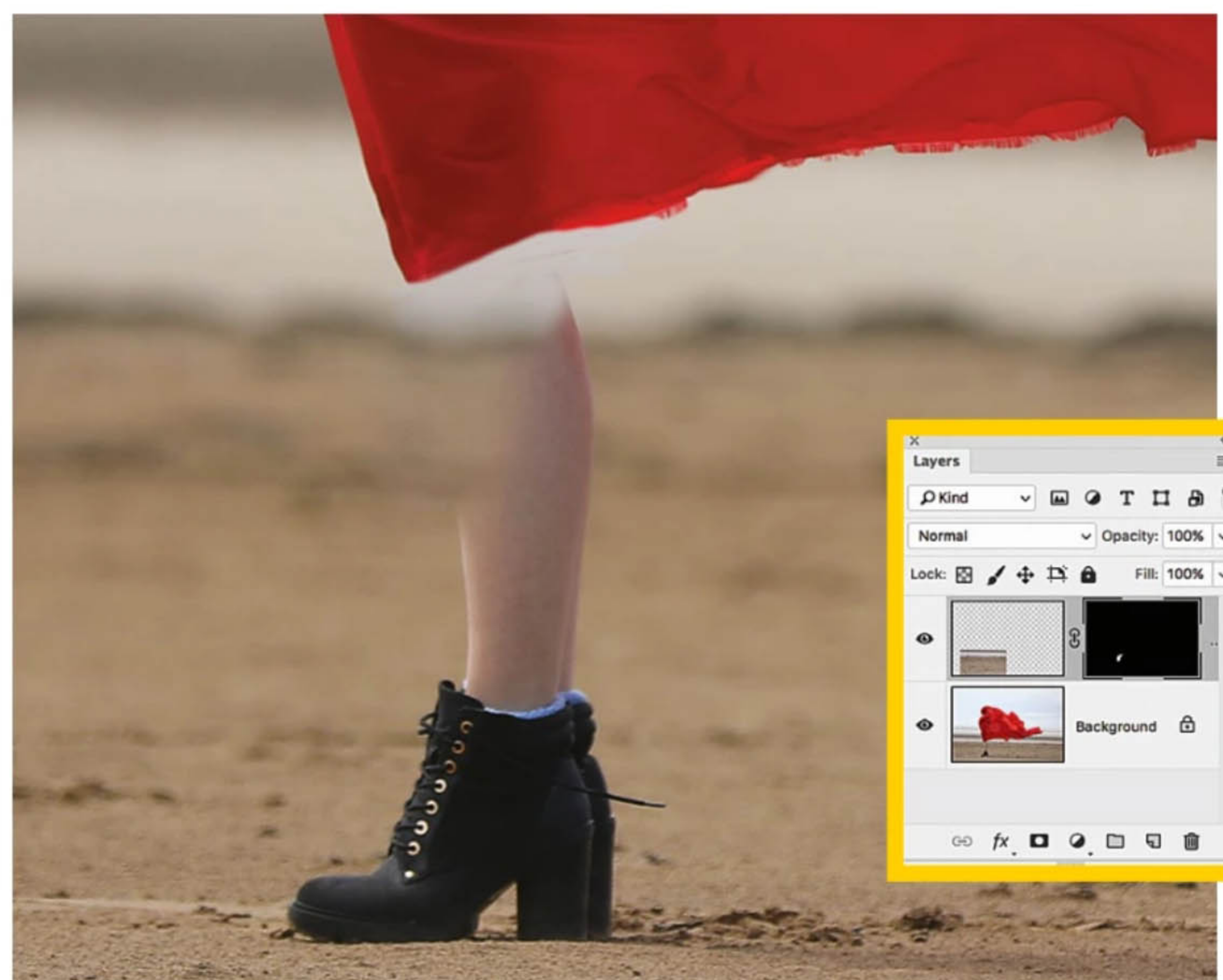
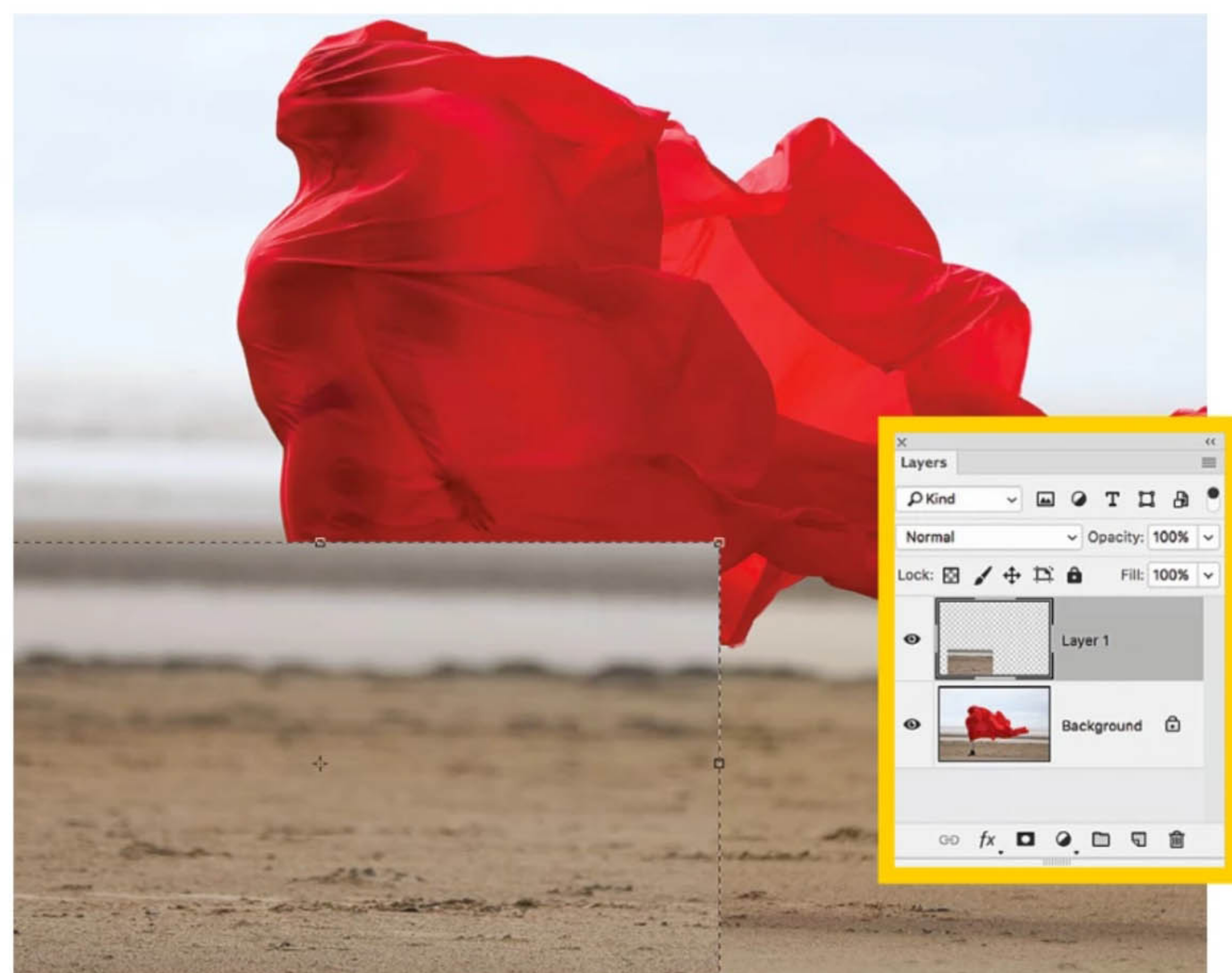
## TOP TIP

Dodge and burn the highlights and shadows in the folds of the fabric to accentuate the shape of the figure.



## EDIT THE EFFECT IN PHOTOSHOP

Making your model look like they're floating is a breeze



### 1 HIDE THE LEGS

Open your main image and empty frame in Photoshop. Grab the Rectangular Marquee tool and make a rough selection of the empty area that corresponds to the subject's legs. Next, you'll need to hit Cmd/Ctrl+C to copy, then go to the other image and hit Cmd/Ctrl+Shift+V to paste it in place over the top.

### 2 PAINT A MASK

Go to the Layers panel (Window>Layers), hold Alt and click the 'Add Layer Mask' icon to hide the layer behind a full black mask. Grab the Brush tool and set the colour to white, then paint over the legs to reveal the empty space. You can tidy up any messy patches by using the Clone tool.

## FINAL INSPIRATION TO LIFT YOUR SPIRITS

Try out different poses and approaches to your windy portraits

As well as our ghostly effect here, it's also worth experimenting with other kinds of portraits. The fabric can look fantastic if you have a subject who knows how to jump or dance gracefully. Our model Helen worked wonders, despite taking a battering from wind at blustery Brean on Somerset's west coast. A side-on view shows off the shape of the fabric, especially if you get down on the ground and shoot from a low angle to blur the foreground and frame the fabric against the sky.





# 29

## SNOW GLOW

What to keep in mind when you photograph snowy flakes



**S**now can be a wondrous element to photograph, but also a tricky one to expose. When scenes contain a large proportion of bright detail, it throws off the camera meter and ends up in snow being rendered as grey rather than white. For a result that's truer to the snowy scene in front of you, it's best to add a stop of positive exposure compensation. In manual mode, tweak the settings so that the light meter is one stop above the given reading, and when reviewing your shots, use the histogram to check you're not clipping any of the highlights.

### TOP TIP

#### Black and white

Try converting your snowy scenes into monochrome for a touch of added contrast and atmosphere



Snowing on Jubilee Gardens and Westminster Palace in London at dusk



© Getty





1

## EXPOSURE CHOICES

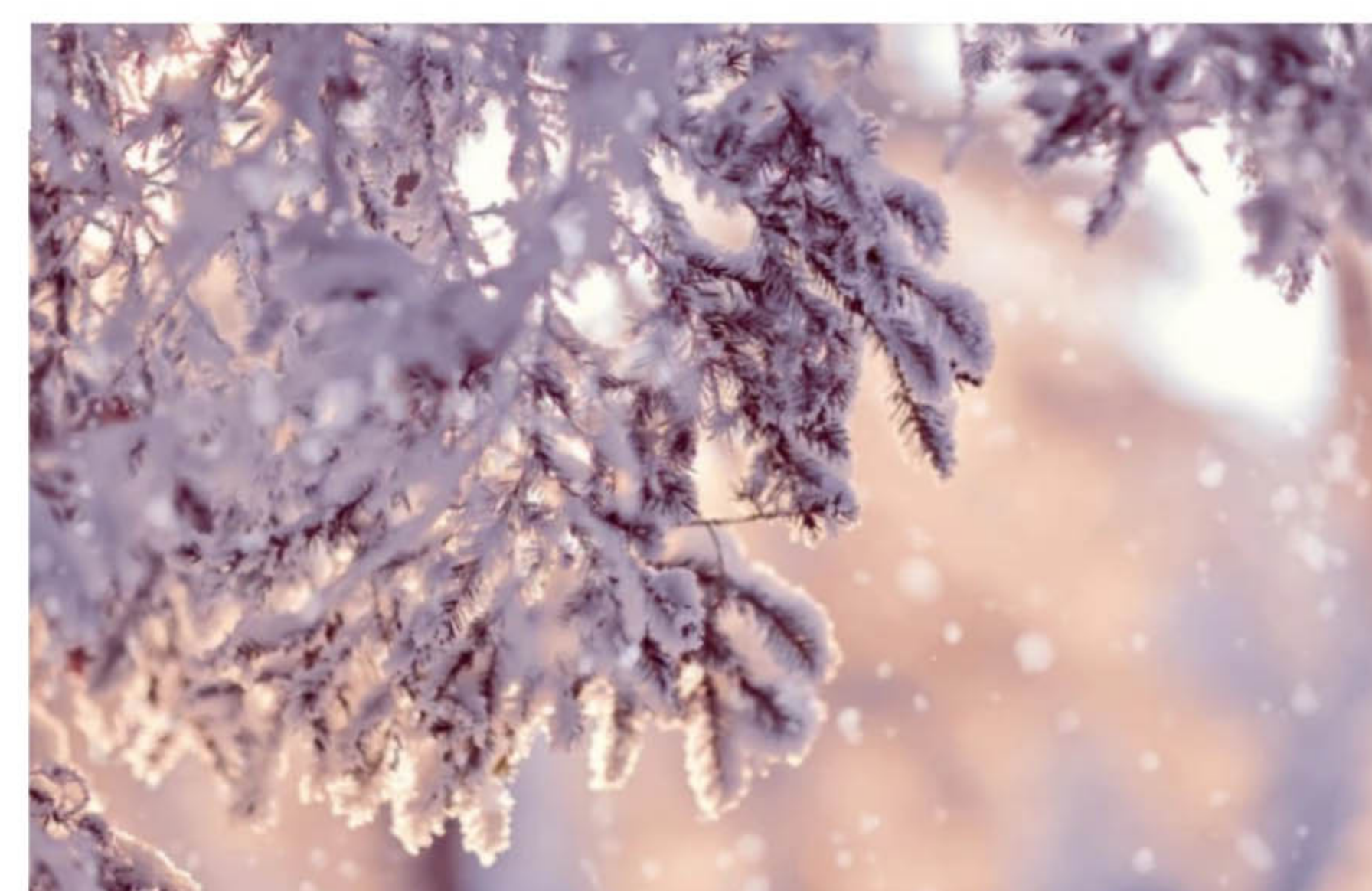
Opt for a fast value to freeze falling snow or an extended duration such as 1/30sec to turn snowflakes and flurries into long white streaks. If using a semi-automatic exposure mode, dial in an extra stop of exposure compensation to avoid the snowy tones being rendered as grey.



2

## CUSTOM WHITE BALANCE

Shooting images in RAW means you can change the white balance in post, but setting it manually in camera saves time. Take a reference shot of a grey card or white balance filter, then use it to set a Custom White Balance from the camera's menu.



3

## VARIED APERTURES

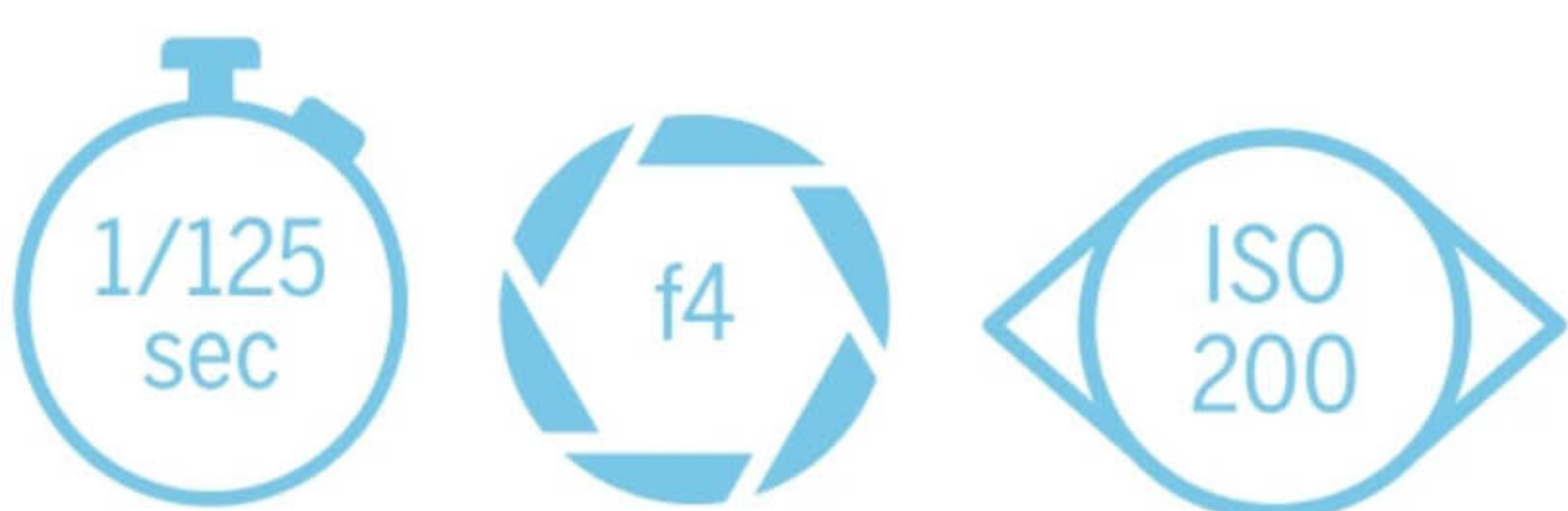
Varying aperture can also be used for experimentation. A narrower aperture will retain more back to front detail, but throw the aperture wide open, and you might be able to capture snowfall as a beautiful bokeh – white flakes rendered as bright, out of focus circles in the background.



# 30

## CAPTURE CHARACTER

Bold lighting choices can result in great character portraits



**S**teven Spielberg has a great visual trick using a torch. By holding it above his head and shining it down, he's filming a love story; by holding it beneath his chin and shining it up, he's filming a horror.

That's the power of a lighting set-up; it instantly transforms the exact same person, in the exact same location, wearing the exact same clothing, from the leading man in a romance movie to the murderer in a slasher flick.

By shaking up the lighting in your shoots, you can achieve the same transformation in your subjects. In this image, we'd just been shooting menswear with a male fashion model using a conventional three-light high-key set-up.

However, by dropping the power of the background light, and moving our key lights either side of the subject's face to split light him, he went from catwalk chic to Clockwork Orange in an instant. Show them the back of the screen, and give encouragement, and your subject will soon vamp things up. You'll get some great expressions!

### Experiment and explore

It may look weird, but that doesn't mean it's wrong. This is lighting for mood, not beauty

### Playing a character

The subject might not be able to just 'switch it on' without some feedback. Offer ideas and inspiration to help them get into character

### TOP TIP

#### Set the mood

For best results, use mood boards to give an idea of what you want from the subject



### Strong light

To convey mood and emotion in portraits, use dramatic and bold lighting choices

Unusual lighting set-ups can bring out entirely different sides of your subject. Show them the back of the screen and give feedback



© James Artalus



# 31

## MACHU PICCHU

Connect with the mountain's animals and get low for wild photos



Take a fresh approach when composing at Machu Picchu and include a wandering llama or two in your frame

### Focus and track

Shoot handheld so you can reposition each time a llama moves



**H**ead into the ancient Incan citadel during sunrise and you'll be greeted with blue shadows cast by the mountain range and warm yellow tips lit by the rising sun. Llamas are synonymous with Peruvian culture and are used as both food and a pack animal, and can be found wandering around Machu Picchu grazing as they go. So take a wide-angle lens and use a focal length of around 16mm. Crouch

down to frame the llamas against Machu Picchu and to exclude as much grassy foreground as possible. In terms of safety, on the whole llamas are known for their docile behaviour, so as long as you don't get in between an adult and its baby you should be fine to take a photo. Just be respectful of the animals and the surroundings and you'll be fine. For llamas that are standing, look to place their heads above the mountain range and not directly on it, for clearer views of both.

**Expose close**  
Expose for the foreground and allow the sky to bleach out if needed to capture interesting foreground detail

**Cut glare**  
Use a polariser to darken the blue sky, boost colours and help with the contrast differences



# 32

## GET A FISHEYEFUL

Shoot fisheye photos for creative effect without being too gimmicky

**A** fisheye lens enables you to capture a unique perspective on the world.

However, it can be surprisingly difficult to get shots that make the most effective use of that rather unique perspective.

It can be hard to see past the “fisheyness” of the lens, and fall into the common trap of shooting lots of similar, gimmicky shots – and then leave the lens gathering dust on your shelf, because you think that’s all it can do. Like any other lens, a fisheye is a tool, however, where most lenses are tools for very specific purposes – a portrait lens is for shooting portraiture, a tilt-shift lens is for taking architectural shots and so on – a fisheye

lens’ specific purpose isn’t a genre, but simply creativity. Some people insist that you can’t use a fisheye for a number of areas of photography – that you shouldn’t shoot portraits with it, for example, or wildlife. And while it’s true that you can’t take traditional shots with a fisheye, if you know the lens’s strengths and weaknesses you can use it to take creative shots in almost any situation. Especially the ones that you’re not supposed to!

Here are some of our tips on how to make the best use of your fisheye lens to take impactful, creative shots that prove your lens can be more than a one-trick fish. Let’s start with a very simple shot that makes use of the fisheye’s unique perspective and massive field of view...



1

### FISHEYE LENS CHOICES

There are many fisheyes, but Canon’s EF 8-15mm f4L Fisheye USM with a 180-degree angle of view enables you to create circular fisheye images, as well as shots with full-frame coverage.

2

### F/8 AND BE THERE

Fisheye lenses enable you to achieve a large depth of field. So we’re going to shoot with an aperture of f8, to maximize this, and use the ISO and shutter speed to control the brightness of our exposures.

3

### GET LOW!

With its enormous field of view, we can get down and close to the subject, exaggerating the perspective. This achieves a low angle that wouldn’t be possible with a normal lens unless we dug a hole in the ground!

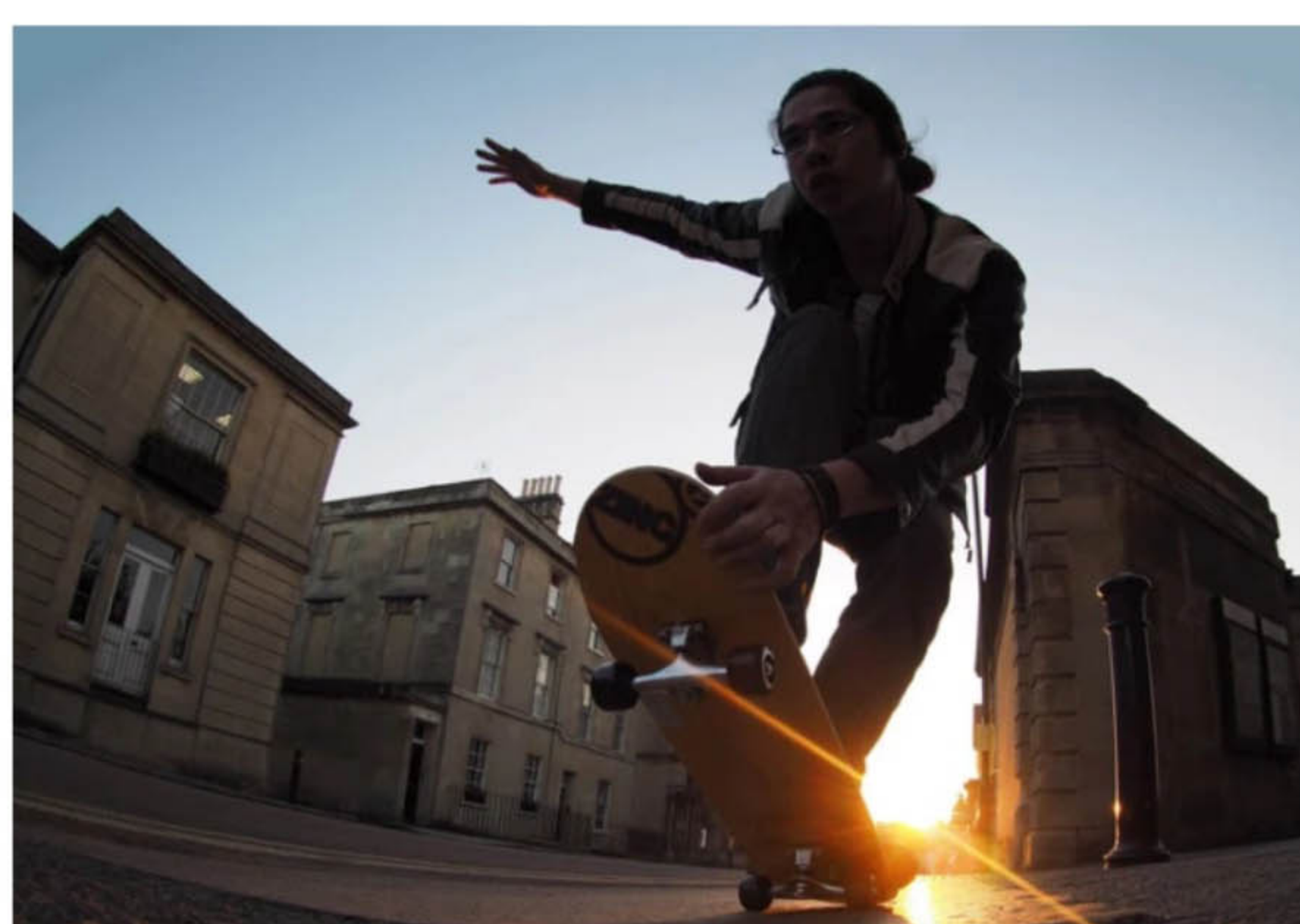




4

#### BACKGROUND IS KEY

With a portrait lens and/or a shallow depth of field, you can disguise almost any background – but with a fisheye, you’re going to see *everything*. As this image shows, a bad background can ruin your shot.



5

#### EXPOSE FOR THE SKY

Shooting at f/8 severely limits the light – especially at dusk, to get that sunburst. Expose for the sky, as that’s tricky to recover in post, and ensure that you’re shooting Raw so there’s max file data to work with.



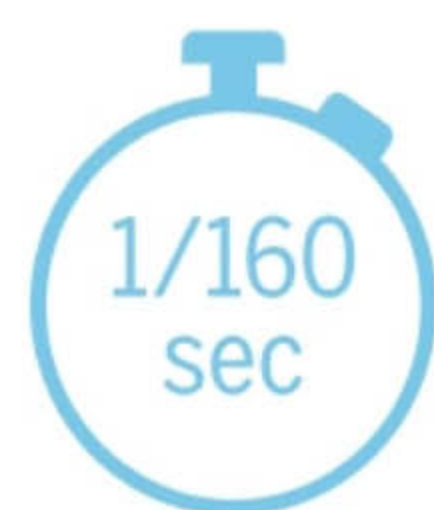
6

#### CORRECT EXPOSURE

We got the highlights correct at the point of capture, so we need to recover shadows. Use the Shadows slider to bring detail back, then tinker with the Contrast and Clarity to add punch.



33



## ROCK-A-BYE BABIES

Newborn portraits are both uniquely challenging and utterly rewarding

**P**hotographing newborns is one of the most demanding photographic disciplines, but also one of the most rewarding.

The ability to capture newborn portraiture is a fantastic feather to add to your bow; the only thing smaller than a baby is the period of time that it stays that small, so you only have a very limited opportunity to capture those magic moments. You will cherish photographs of your own babies for a lifetime, but newborn photography is also one of the most lucrative photographic areas – so it's a

brilliant bolt-on to add to your core portraiture business if you're a professional.

More so than with any other kind of portrait, care for your subjects when shooting newborn is absolutely critical. Everything from the temperature of the studio to the kind and volume of ambient sound has to be taken into consideration – and parents should always be on hand to handle, change, soothe and look after babies during a sitting.

A good temperament for newborns is obviously a given, as there is likely to be screaming and smells!

### TOP TIP

#### Stay relaxed

Remain calm so the baby and parents alike feel safe and comfortable with you



Unlike most portrait subjects, babies don't pose on command – so thank goodness they photograph beautifully while asleep

### Background noise

Download a white noise app on your phone before shooting. You'll thank us later!

© Heather Broadhurst

### Artificial lighting

Using flash is absolutely safe with babies, and will yield best results by far

### Dress the scene

Props, colours and textures are key – blankets, furs, boxes and bowls look great!



### Predict movement

Keep both eyes open to track birds that are about to fly into view of the camera

### Stabilise the lens

Place a hand on the lens barrel to steady the longer focal lengths

### Go under cover

Be quiet and stay concealed - preferably in bird hides or under camo

© Getty

© Getty Images

# 34



## CAPTURE BIRDS IN FLIGHT

Shoot with a long lens and a fast shutter speed to capture the majesty of birds in motion

**C**apturing a flying bird is inordinately more complex than photographing a static one. That's because you need to set the aperture, shutter speed, ISO, attain focus on the eyes and compose as you normally would with a static bird, but you also have to move and track the bird as it moves through the sky. For a good bird in flight shot you'll need a long lens, ideally of 300mm focal length or more to fill the frame with the birds without having to

get too close, thus disturbing them. A fast shutter speed such as 1/1000 sec is also necessary to take sharp shots of the birds as they flap their wings. A specialised tripod head called a gimbal is extremely useful for bird photography because it can balance big, heavy telephoto lenses with ease, taking strain off the arms of the photographer. A good gimbal head is also smooth in operation and allows slick panning and tilting to track the movements of birds in flight.

### TOP TIP

#### Use continuous autofocus

Keep consistent focus as the birds fly through the sky towards you



Tracking focus on this Bearded Owl, a long lens is used to isolate the subject from the background with a shallow depth of field



# 35

## SHOOT THE MILKY WAY

Discover how to capture and process a galactic-scale image

**T**here is a huge amount of planning that goes into a productive Milky Way shoot.

It starts with making sure the forecast is clear with no moon between April and September, when the Milky Way is visible in the Northern

hemisphere. The other issue is light pollution, which can blot out large portions of the Milky Way and other stellar formations.

Having found a dark spot, you want a good foreground: a good shot needs an earthbound anchor such as abandoned

buildings, trees or water. We chose the stark angularity of Manstone Rock in Shropshire for this shot.

My Sky Guide app ([www.fifthstarlabs.com](http://www.fifthstarlabs.com)) showed that the galactic core would be visible after 11.30pm and almost rising due south.



### 1 SET UP

Get on site in plenty of time, with a headtorch, warm

clothes and a sturdy tripod with cable release. As dusk deepens, start working out your shot composition. The sky is your priority, but here, the rocks gave us a good start on the rule of thirds principle. As astronomical twilight ends, you should just be able to make out the Milky Way as a faint diagonal, leading leftwards up the sky from the compass reference Sky Guide has given you. To capture it, you need a camera with a good high-ISO capability and a very wide-angle lens. In this case, we shot with the Sigma 14mm f1.8, but there are cheaper lenses too, such as the Samyang 14mm f2.8.

Focusing is a major issue, but I used my headtorch to light the rock and focus on that. The stars behind were sharp enough, even at f1.8. You can use Live View to manually focus.



### 2 TAKE A SHOT

As the dusk fades, take test shots using the 500 rule, dividing 500 by the focal length of your lens (include your crop factor of 1.5 or 1.6 if shooting APS-C) – I ended up at 25

seconds. The Sigma lens is the world's fastest 14mm lens, and my aim was to shoot at f1.8 and keep my ISO down.

We'd normally shoot the Milky Way between ISO 4000 and 6400, but we were getting clean results at ISO 2000. What we wanted to make sure of was that we had a perfect diagonal as a leading line away from the rocks. You can light-paint your foreground or have it as a silhouette; in this case, though, the late dusk light lit the rocks.



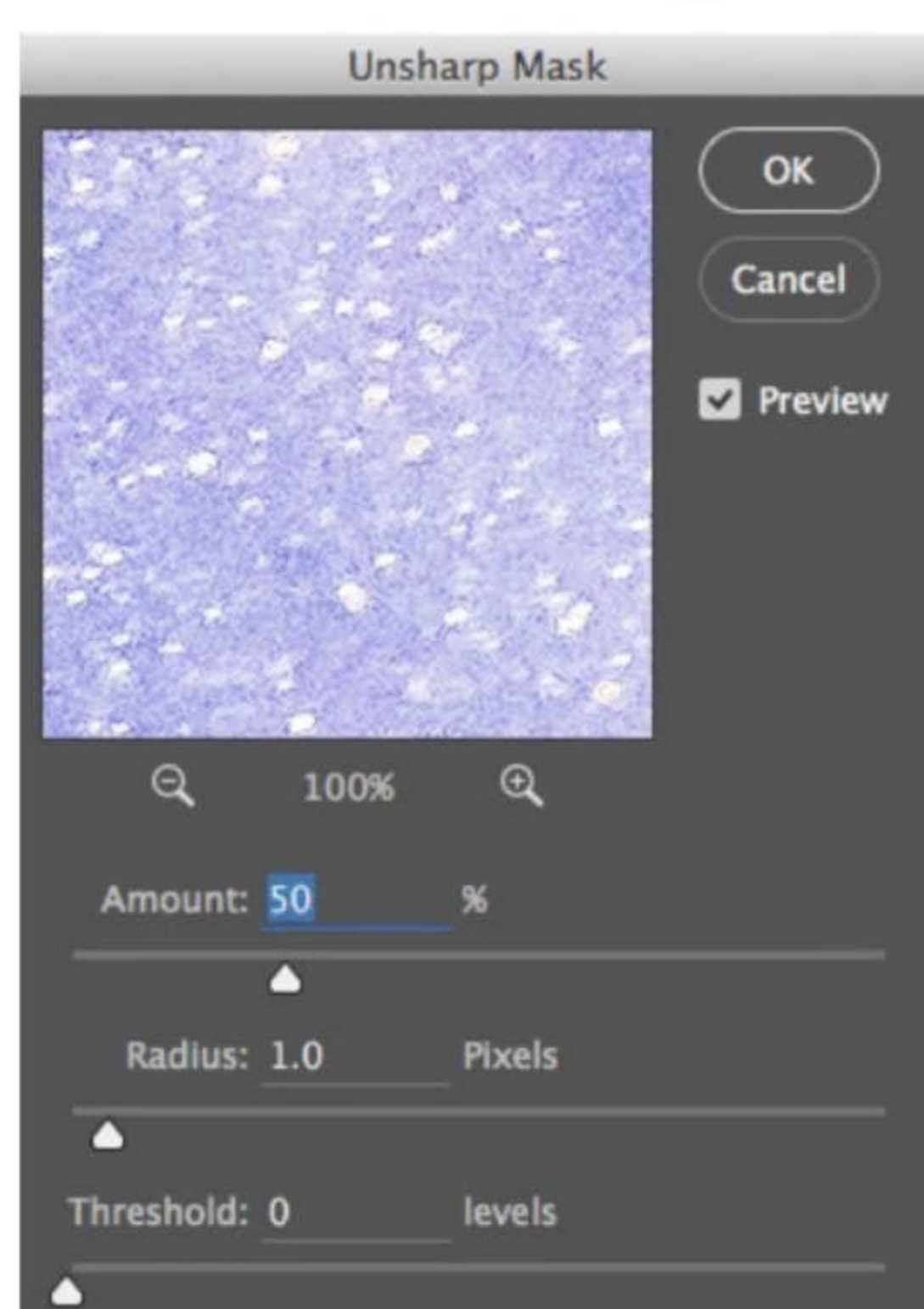
### 3 DO INITIAL ADJUSTMENTS

With Milky Way shoots, the RAW file is only ever the starting point. The human eye is limited in what it can see at night, but your full-frame sensor has a much better dynamic range. The RAW file looks dull and flat, as it should. First, do some overall adjustments. Use Exposure to push your histogram to the right, and add some Contrast. Bring Shadows up to work on your foreground and add an S-shaped Tone Curve to pop the contrast. The Milky Way is still quite pale – but don't worry!

### 5 OPEN IN PHOTOSHOP

The photo is now coming together, so it's a good time to add in some

Photoshop extras. With your edited image exported and open in Photoshop, add a new layer then go to Filters > Sharpen > Unsharp Mask. If you want to, add a layer mask and erase the mask over your foreground. The aim is to make the stars pop.



### 6 REDUCE NOISE

The picture looks great, but all that sharpening at a high ISO needs some noise reduction. Check out Nik Define ([www.google.com/nikcollection](http://www.google.com/nikcollection)). Run Define, then save it back into Lightroom.

Very wide lenses often have some vignetting in the corners wide open and I want a perfect diagonal, so we cropped at the top to frame the shot. Give a last Clarity and Contrast polish with the Adjustment Brush, and take down Highlights for an awesome Milky Way finale.









# 36

## THE BEAUTY OF BACKLIGHTING

Sometimes your key light can go behind your subject!



**T**he conventional wisdom is that if you have a light source, and you want to light your subject, you should point it towards the subject. Most of the time this is true, but you can also capture fantastic, emotion-charged portraits by situating the light source behind the person you're shooting.

By backlighting a subject, you can create a variety of unique and dramatic effects, and also have a foolproof way to use sunlight when it's too harsh to use face on. Whether you backlight with an accent light or your primary source of illumination, you can achieve spectacular results. Experiment with positioning and exposure choices to find a style that suits.

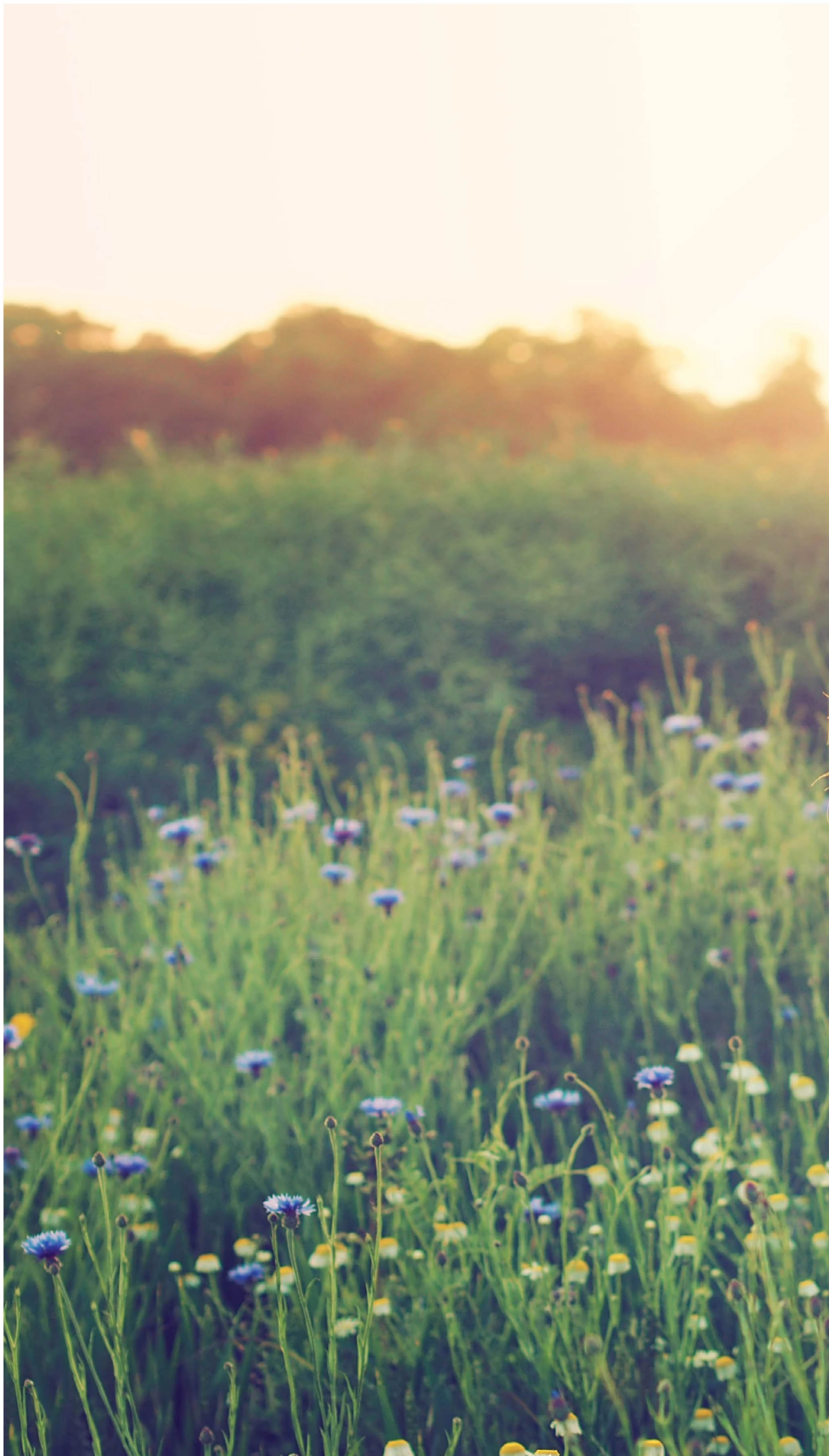
### TOP TIP

#### Big hair, do care

Backlighting can bring out unique detail in your scene, whether it's raindrops, smoke or hair



You don't even need supplemental light, as backlighting is one of mother nature's special effects







1

## SUPPLEMENTAL LIGHT

Because backlighting creates illumination behind the subject, it will inherently cast the front of them in shadow. You can either introduce a supplemental light source (such as the pair of speedlights in a softbox shown here) to balance the lighting, or manipulate the aperture to expose your shot to taste.



2

## OVEREXPOSE OR UNDEREXPOSE?

To expose the subject in our main shot, we overexposed the image by opening the aperture and slowing the shutter speed. However in this step, we did the opposite and underexposed the shot slightly. Then we brought back the detail in post-production.



3

## BEWARE THE FLARE

When working with backlight, you may introduce artefacts like lens flare into your images. This is because the light, due to its situation, is likely to directly enter your lens barrel and ricochet across your sensor (since your lens hood will be unable to protect your front element). Either make artistic use of it, or avoid it.



# 37

## THE MAGIC OF UV LIGHT PHOTOGRAPHY

Discover how to use a combination of ultraviolet light and neon body paint for glowing portraits

**B**lack-light photography involves shooting a subject under ultraviolet lighting. To the eye these kind of lights appear to emit very little light, but that's because the bluish UV light is at the limits of the visible spectrum, and much of the output is invisible. However, the UV can cause white or neon colours to produce visible light, giving it a glow that looks so incredible when used in combination with body painting. We booked a model and a makeup artist and hired a couple of UV LED batten for our black light shoot. But you don't necessarily need to spend lots on this, you can achieve similar results on a shoestring budget. The body paint costs just a few pounds, and you can buy UV lights or bulbs online for as little as £10. Then all you need is a willing subject, a paintbrush and a dark space to get creative in.

The main challenge is to overcome the low light. So all the usual low-light techniques come in to play. We may need to use a high ISO, a long exposure, a tripod, a wide aperture – or a combination of all of these – to overcome the problem of crafting a usable exposure in low light.

Over the next few pages we'll explain how it's done – from setting up the scene and camera, to applying the wonderful glowing paint to our subject.









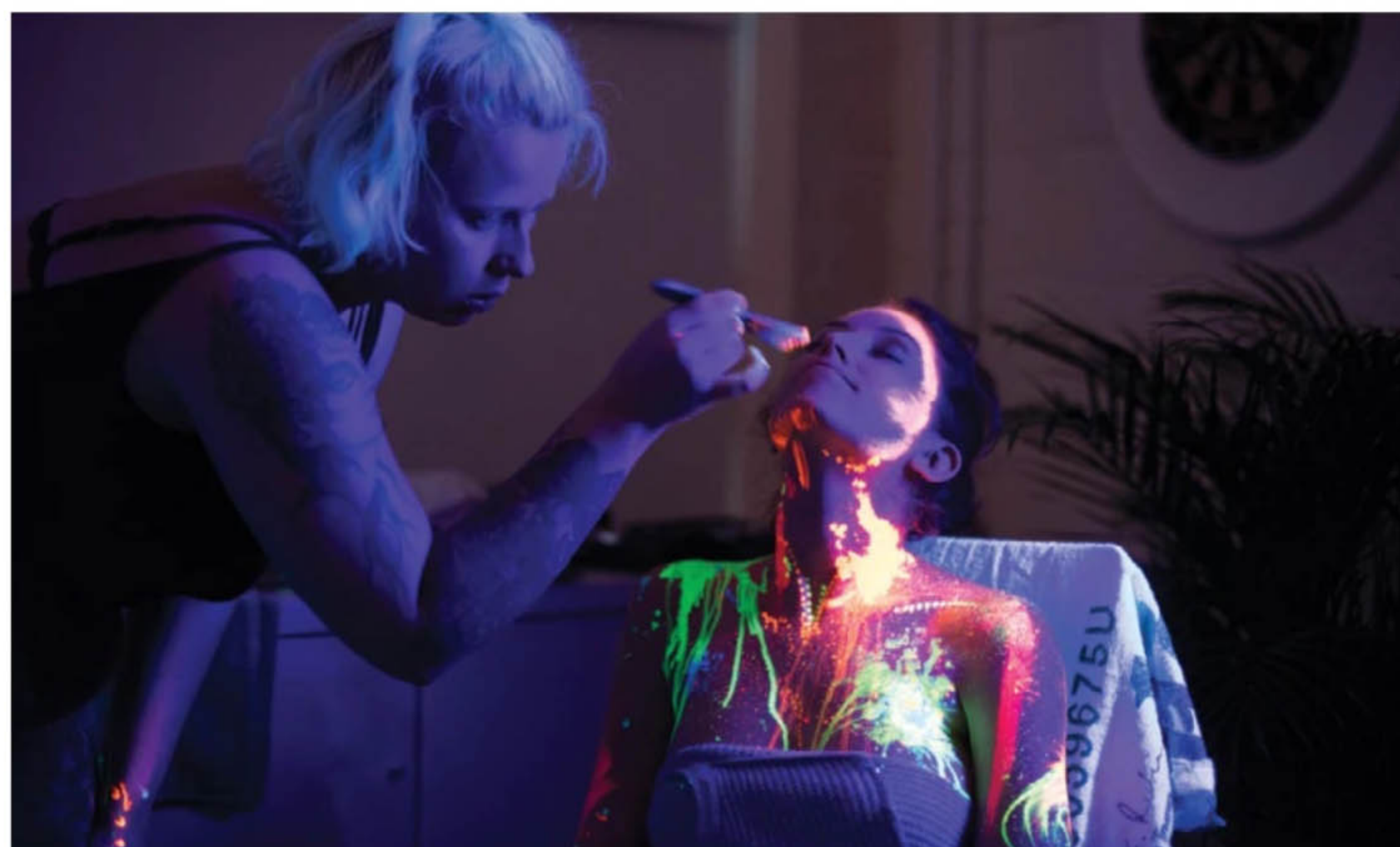
# TOP TIPS UV BODY PAINTING

There's an art to body painting, so take the time to prepare your subject with these tips and tricks...



## WHAT IS UV LIGHT?

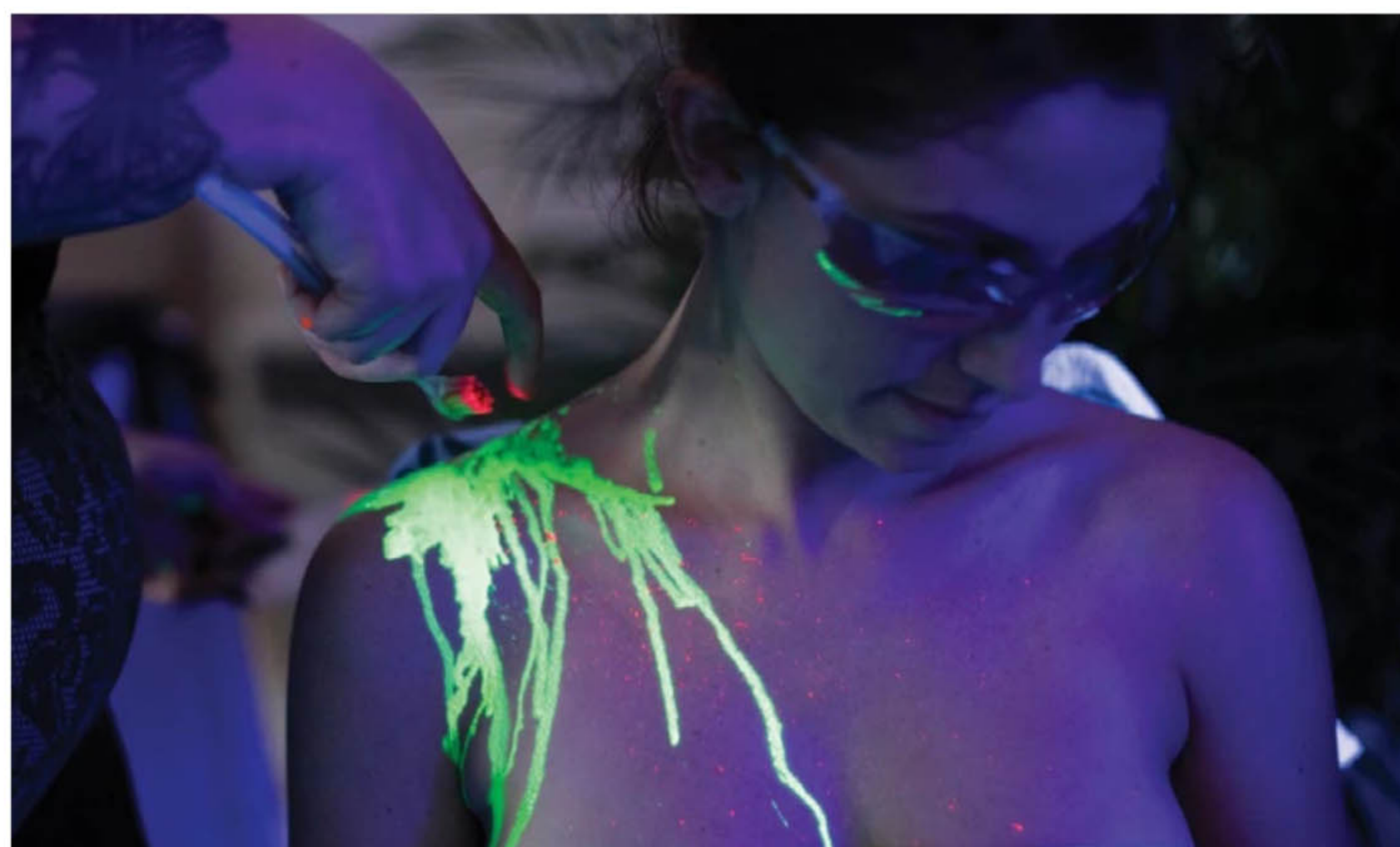
Ultraviolet light is a form of electromagnetic radiation. It makes up the 10% of sunlight that's responsible for tans and sunburn. It's also used in chemical processing, skin cancer treatment and disinfecting surfaces. It's also been suggested that UV light played a key role in the origin of life on earth. Certain fluorescent substances like minerals, plants and paint pigments absorb UV radiation, which they then emit as visible light. As well as making our paints glow here, these substances are used to improve visibility in things like road signs and safety vests.



1

### THE MAKE UP

It's best to apply the UV paints under the UV light so we get an idea of how the paint will look. Our make up artist used a variety of drips, splashes and strokes. A hairdryer comes in handy for quickly drying out the paint after it's been applied.



3

### SPECKLED PAINT

A speckled paint effect can look great and is easy to do, even for a novice body painter – simply flick a paintbrush with your finger, then build it up with different colours. Too much paint can be overpowering, so leave empty dark areas too.

2

### SAFETY GLASSES

UV light can be damaging to eyes, and we don't experience discomfort when looking at them. Constant exposure can lead to permanent damage, so don't look directly at them. Our model wore UV-blocking glasses while being made up.



4

### FAKE LASHES

Eyes can come out as slightly disturbing black holes in UV portraits so fake lashes painted with UV mascara can be a good look, especially if you ask the subject to look down. We painted the lashes with the UV Paints (allowing time to let them dry).



## ESSENTIAL SKILLS SHOOTING IN LOW LIGHT

Here's how to get your Canon camera set up for black-light photography



In a fixed setup try Manual exposure mode. We used ISO1250, f2.8, 1/125 sec. If Manual is too scary for you, try using Aperture priority with a high ISO and wide aperture, and dial in negative exposure compensation if needed.

When using a wide aperture the depth of field is very shallow, so precise focusing is crucial. Use the focus grid in your viewfinder to move the focus point to move the focus point over the eye that's closest to the camera.





## SETUP 1 LEFTOVER LIGHT MIX YOUR LIGHTING

Try supplementing the UV lights with other flashes or lamps. A single spot light on the backdrop gave us extra depth and separation. We used the modelling light from a studio strobe, fitted with a honeycomb grid to restrict the spread and covered with an orange gel. We need to make sure it's not too bright, it has to balance out with the low-output UV. This gives us a soft orange glow to the backdrop and helps add depth to the frame and outlines the shape of the face.

**Kit needed:** Lamp with honeycomb grid and orange gel

**Exposure:** 1/125 sec, f2.8, ISO1250



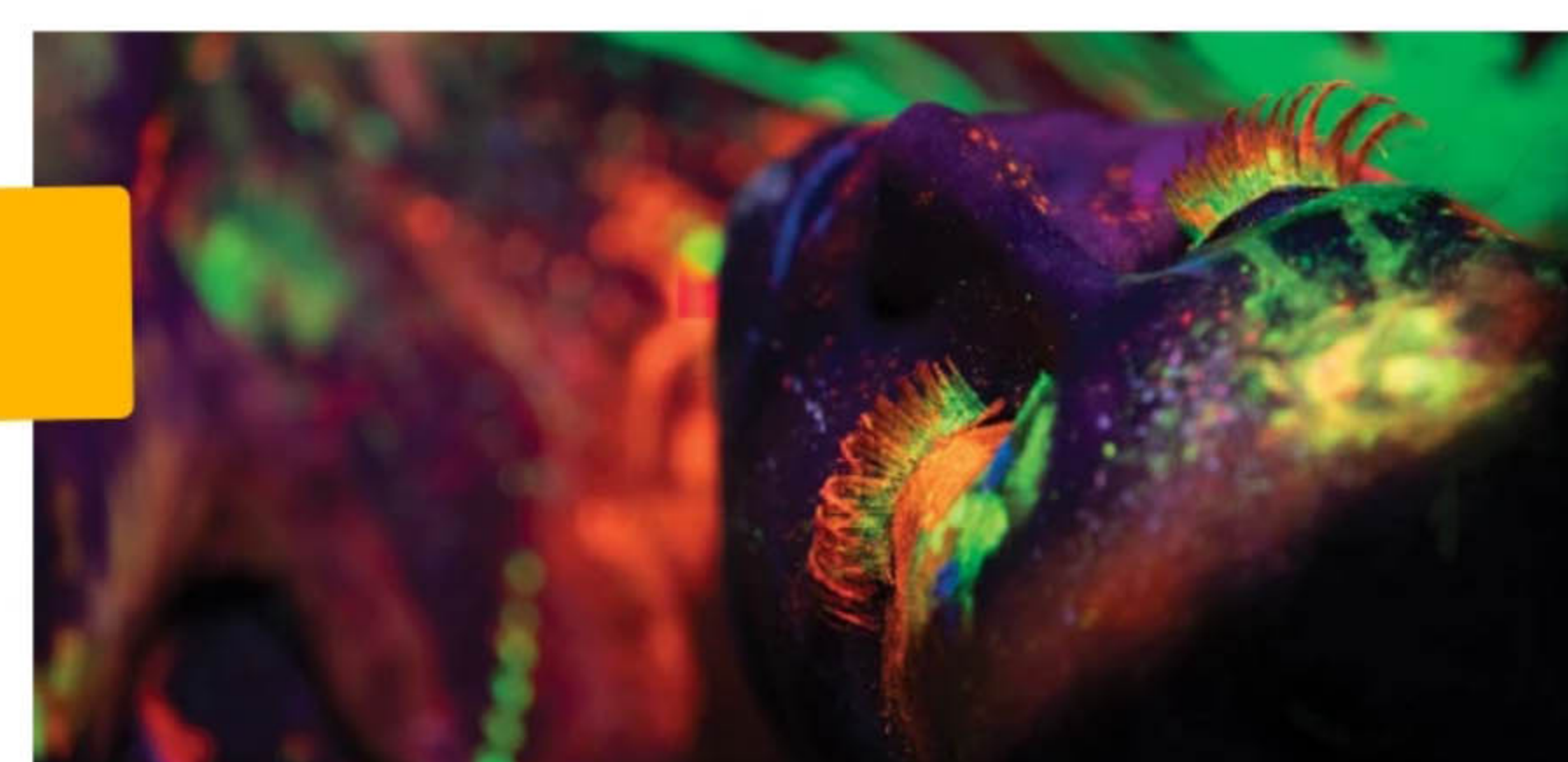
## SETUP 2 BOKEH PAINT

### BLUR THE BACKDROP

Why not explore ways to blur out the backdrop? We painted a piece of black card with some of the leftover body paints then waved it in a circular motion behind our subject. Using a slower shutter speed of 1/30 sec, we were able to capture motion blur in the backdrop while our subject – who stays as still as possible – remains sharp. As well as motion blur, we also experimented with angles to blur parts of the body. In the inset image our subject is lying on her back and by focusing on the lashes, the rest of the body is beautifully soft.

**Kit needed:** Paints, black card

**Exposure:** 1/30 sec, f4.5, ISO400





# 38 COLOMBO

The temple and its surroundings in Colombo, Sri Lanka are in antithesis to the city's busy bustle



**T**he best time to capture Colombo's beauty is at dusk as the light changes into subtle blue and

**purple hues.** About 20 minutes after sunset, aiming towards where the sun set you can see clouds being lit up with red and pink which stand out against the cooler, bluer sky. This shot was taken while shooting over the edge of a roof and can take a little contorting to get the right angle, ensuring the verticals are upright and the horizon is level.

Taken at dusk at the Gangarama Temple on the shore of Lake Beira by Hugh O'Connor on a Canon 5D Mark II and EF 17-40mm f4L

## Shoot with a sunset backdrop

Wait until dusk to get bright pink clouds overhead and aim towards the set sun



## Mind your manners

Remember when you are in a sacred space to be respectful and quiet

## TOP TIP

### Look for lights

Wait for the blue hour and street lights, for a cool/warm contrast in colour temperature



## Stabilise for sharpness

Use a tripod to keep your camera steady for long exposures

© Hugh O'Connor

# 39 GRAND BAZAAR

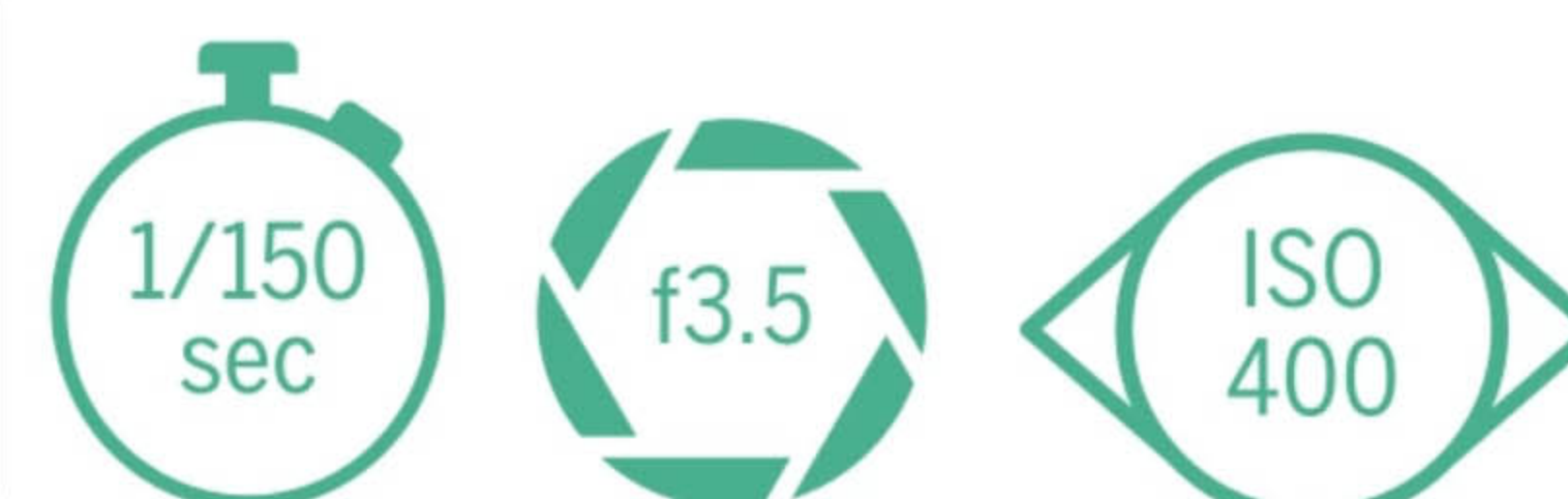
Fill the frame with light, colour and texture to capture the mood and magic of the bazaar

## Shoot handheld

Ramp ISO up to allow for short shutter speeds to keep things sharp

## Crop in close for impact

Fill the frame with one subject and seek colour, texture and patterns



**W**ith over 4000 shops across 61 covered streets, the Grand Bazaar in Istanbul

**can be overwhelming for photographers.** It's difficult to get a great shot inside because it's low light, lit mainly with tungsten bulbs and busy as shoppers mill through the area. That's why it's best to concentrate on small areas, filling the frame with one type of subject. For example, a 50mm lens allows a tight crop on a table of spices or hanging mosaic lamps.

There's plenty of incredible detail to be had in the Grand Bazaar, especially in the twinkling mosaic chandeliers and brightly coloured ceiling lamps

## TOP TIP

### Pick your white balance

Use tungsten or custom to match the warmly coloured lighting



## Take control of the focus

Manually focus the lens for more selective focus on the areas required



© Getty



# 40

## Easy edits

The shadows and whites were boosted to bring out the clouds

## Wide view

A 14-24mm lens made for an expansive view of this stormy scene

## Dark frame

The photographer purposely underexposed the shot to retain the menacing mood

© Mike Mezeul

# CLOUDY CHAOS

Predict and shoot dramatic storm clouds while staying safe



**C**apturing storm clouds can be an adventurous business, and the chasing is usually well worth the photographic rewards. For the best chance of shooting a spectacle, study the weather forecast several days before, and choose a location where you think the most dramatic conditions are likely to unfold. Wind speed, direction, cloud coverage and precipitation all play a part. Where storm clouds are gigantic, use a wide-angle lens such as a 14-24mm f2.8 lens to fit them in the frame.

A 24-70mm f2.8 lens is ideal for less expansive clouds. You'll need your gear securely mounted on a sturdy tripod, and in strong, stormy winds, something to weigh the tripod down with, such as a bag of stones or a backpack. Composition-wise, it's not enough to plonk stormy clouds in the middle of the frame. For visual interest, make leading lines of roads or paths. Include foreground details such as lone trees, people or buildings, as these will give the viewer a sense of the scale of the storm clouds and create awe.

Storm clouds rage in the distance and Mike Mezeul includes a model in the frame

## TOP TIP

### Human element

Having the woman in shot has added visual interest and a focal point to this scene





# 41 SALT FLATS

Wait for wet ground and a starry sky for magical mirrored reflections



**T**he Bolivian Salt Flats are so flat that the briny water shimmering on top of the crusty surface provides mirror-like reflections. So mirror-like that Earth observation satellites calibrate their altimeters via the salt flats. Head there on a clear night and you'll be treated to spectacular views of the stars and milky way as they stretch out overhead and underfoot. Reflections of the stars like this are few and far between. Use a car placed in the frame for scale and shoot with as wide a lens as possible to capture the stars.

The area is so expansive that some kind of prop must be used to achieve a sense of scale. A parked car or even another photographer can work



## TOP TIP

**Don't wait too long**  
The longer the exposure, the more the stars move. Stay below 30 secs to retain definition



## Shoot wide

Use a fast wide-angle lens like a 11-20mm f2.8 lens to maximise light and field of view

## Charge up

Charge your battery fully to continue shooting all night uninterrupted

## Safety first

Take a mobile with you if driving on the salt flats as it's easy to get stuck when flooded

©Getty

# 42 SERENGETI

Capture the landscape filled with animals in one of the greatest natural occurrences in the Serengeti



**H**ead to the Serengeti in July to capture the landscape being pounded by the great migration. Track wildebeest along rivers and watering holes and use a long lens to hone in on the animals running through the land. A fixed 300mm f2.8 lens will maximise light input in low light situations while giving reach to the photographer. Couple this with a 1.4x teleconverter to get closer to those sections of land more distant. You'll need to drive up to a free space along the river bank but it can be difficult to find one as this is a popular photography spot, so get there early.

Taken by Mario Moreno on a Canon EOS 1Dx with an EF 300mm f2.8L IS USM



## TOP TIP

**Fill the frame**  
By shooting only land and beast you'll capture the vast ecosystem working together



## Small aperture

Use a narrower aperture like f8 to obtain a good depth of field, keeping the whole image sharp

## Vantage point

Shoot from the river bank where animals are running towards the camera

## Shoot vertical

Vertically orientating the camera gives height to the dynamic and busy landscape

©Mario Moreno



# 43

## AVAILABLE LIGHT

Use available lighting for more authentic or creative scenes



**T**here's no question that using flash – whether its high-powered studio gear or portable speed lights – yields spectacular lighting for portraits. Given its enormous potential output, strong enough in some cases to overpower the sun, flash has long been considered a necessary tool of the enthusiastic amateur and working professional alike.

However, the advent of more advanced cameras with more sensitive sensors means that flash isn't the be-all and end-all it once was. All digital cameras these days are capable of shooting up to ISO 1600 (and in some cases even higher) while retaining image integrity, which means that photographers can make use of lower powered continuous LED lights, and shoot deep into dusk with ambient light alone.

Remember that the source of your light is irrelevant; whether it's a flash, an LED, a torch or the sun, all light has the same five properties: colour, contrast, direction, hardness and intensity. When you understand this, you understand how light behaves, and you can work with any \*bleeping\* light that's available (thanks, Mr. Bailey).

### Be aware of changes

Daylight provides wrap and fill, but towards dusk you will quickly lose detail in the shadows

### Set the white balance

Make sure to choose the right white balance when shooting with daylight (or continuous LEDs)

### Find the light

Natural light behaves like a key light in the studio, so bias the subject's face towards it.

### TOP TIP

**Light is light**  
'Modify' daylight using buildings as barn doors, pale walls as reflectors, or cloud as a softbox



You don't always have the forethought, ability to bring or employ lighting, so you have to use what's available

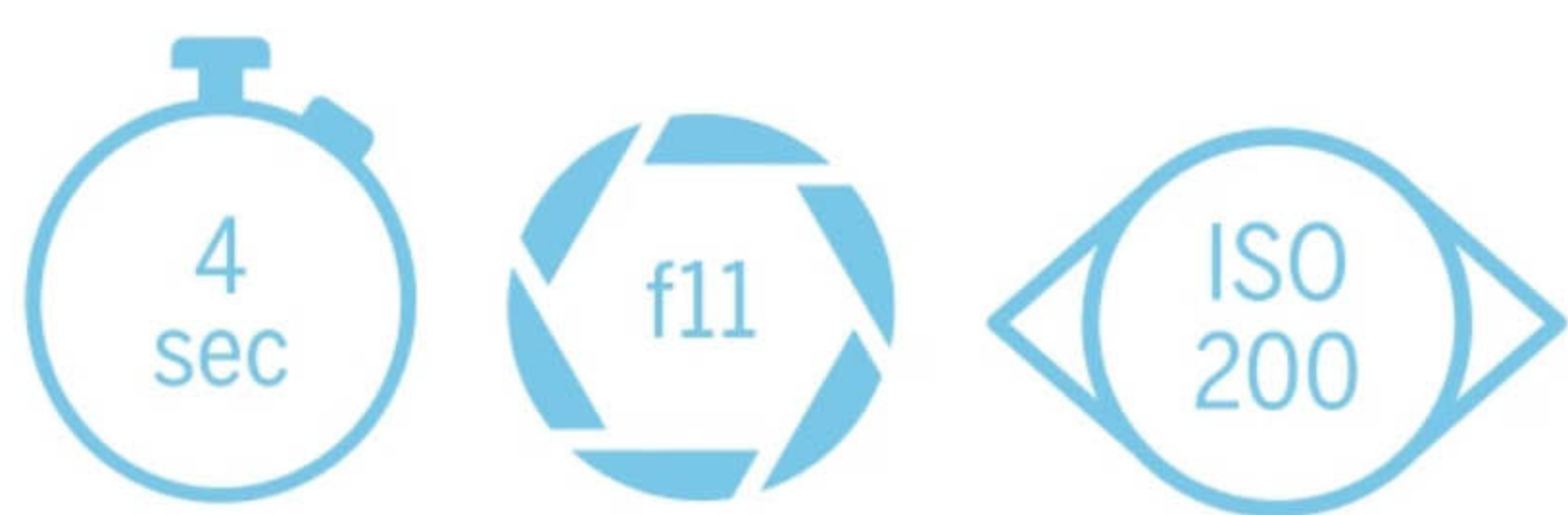
© Toulouki Orsimi



# 44

## LONG EXPOSURE LANDSCAPES

Blur moving subjects in your landscapes to accentuate the stationary



**T**aking long exposure landscape photographs always requires the use of a sturdy tripod. If the

camera moves at any point during the exposure then all of the scene will become blurred. The effect works best when static objects like the land, rocks and trees remain still while the moving subjects such as clouds and running water become blurred. To steady a flimsy tripod use a bungee cord wrapping around the base or thread through a loop on the tripod and attach it to your camera bag to weigh it down. The speed of the moving subject and how much detail you want to capture in it will decide your shutter speed. The longer the exposure length, the less detail will be recorded in the photograph.

### Crashing waves

Take your shot at the height of the recently crashed wave, and use about a 2 to 4 second exposure depending on the gradient of the 'beach'. You should see a crusted white line at the top of the wave's movement and gentle streaks that lead back into the ocean as the water recedes

### Waterfalls

The longer the exposure the less detail you'll capture in your waterfall images. Depending on the flow of the water you'll need anywhere between 4 and 10 seconds. To capture intricate breaks in the fall aim for 4 seconds

### Cloud speed

The wind speed can be seen by the movement of the clouds and this determines your exposure length. Fast wind speeds mean exposure times of around 5 seconds but slower cloud movement may require up to 20 seconds shutter speeds

### TOP TIP

#### Rough seas

When shooting stormy seas use a strong ND filter. Shoot for 10 or 20 minutes to blur motion



A long exposure has been used to produce a glassy, smooth surface with soft clouds at Lake Bled, Slovenia

© Getty



## Use burst mode

Set a continuous shooting mode and fire off a burst when the geyser blows

A well-timed capture of a geothermal eruption at Gullfoss Geysir, Iceland, spouting up to 40 metres after sunset

## Get a clear shot

Position yourself upwind of geysers to avoid steam blowing in the scene

## Retain highlight detail

To capture bright water detail, use exposure compensation and underexpose by several stops

© Getty

# 45



# GULLFOSS GEYSIR

Witness and capture one of nature's finest spectacles

**M**ost geysers are unpredictable, and while there's no way to perfect the timing of when they'll blow, you can learn their flow more accurately by being patient and studying them for a while. Have your camera on a tripod while you're waiting and think about the composition – should

you shoot in portrait or landscape orientation? How high does the geyser blow and are you cutting off the top of it with your framing? A shutter speed of at least 1/1000 sec will be needed if your aim is to completely freeze the motion of a geyser, so expect to bump the ISO up if necessary. At first, set your focus manually on the base of the geyser and tweak it on an initial shot.

## TOP TIP

### Water protection

Keep your gear dry from splashes and water drops by standing under an umbrella





# 46



## CREATIVE STILL LIFE

Produce a classic still life photograph with a creative twist

**To try a creative still life photograph like this at home, you only need a few items: a bright, colourful backdrop, some soft window light, a clean glass and jug, oranges, squash and the ability to shoot from a tripod.**

For this shot we took three separate images, one with the glass of orange juice being held, one where we poured the orange juice out of a jug and another of us squeezing a slice of orange. We then put these together in Photoshop with a little masking to make it look like the slice was

pouring juice straight into the glass. So let's take a look at what you need for a successful and creative still life shot.

This project doesn't just work with oranges! Why not give lemons, limes or even a pineapple a try. Just be sure to match the background colour to the fruit.



### 1 CHOOSE YOUR BACKDROP

This project is all about vibrancy and creativity, so we've opted for a plain orange backdrop placed both on the table and propped up on card behind. We've used a couple of clips to hold the paper in place, so it doesn't slide back down.



### 2 PLACE YOUR OBJECTS

We've chosen to keep things simple, as this can often have a more striking effect than complicated table dressings. We placed the oranges down in three as odd numbers tend to look better in groups. Next we poured some orange juice into a clear glass.



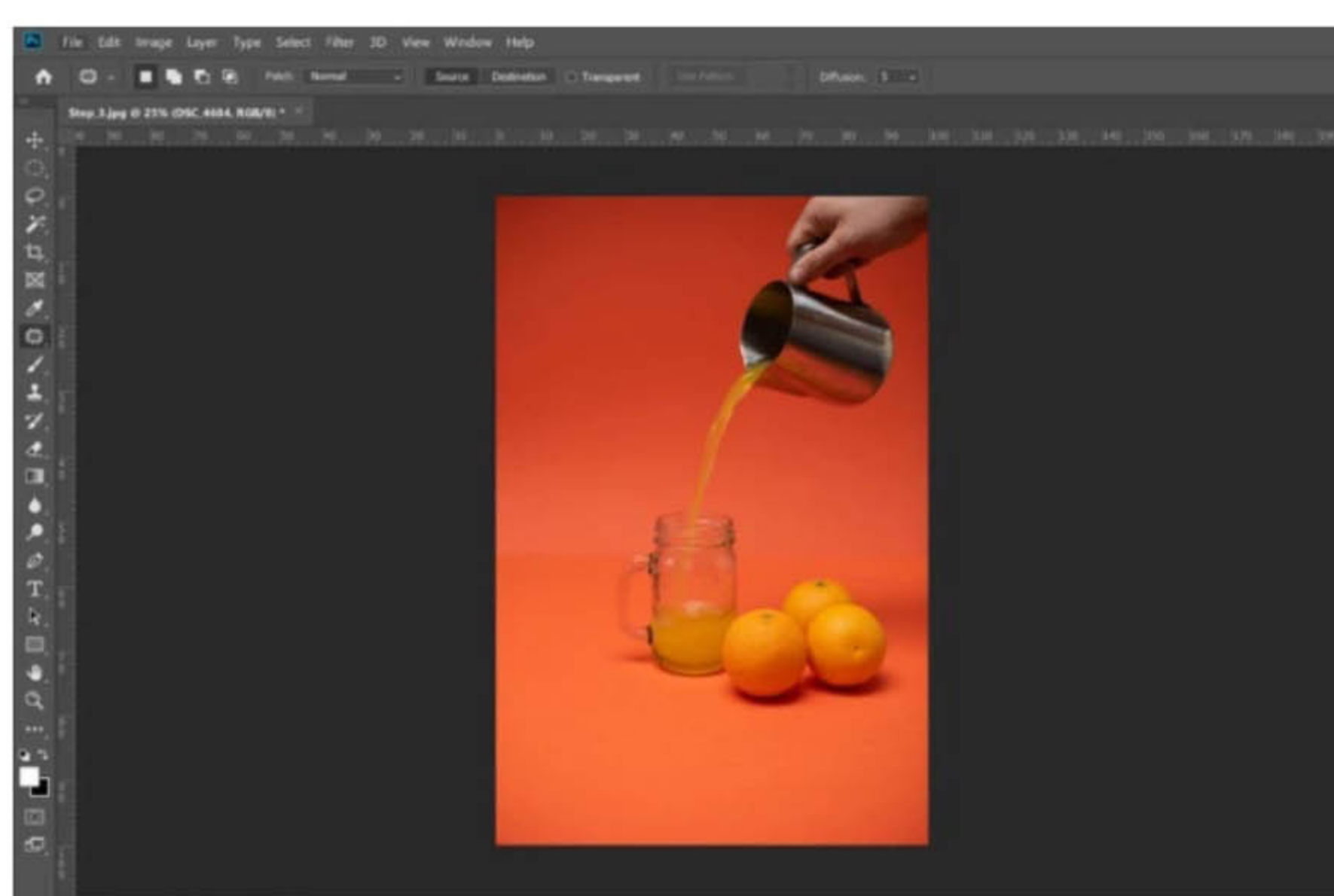
### 3 USE A TRIPOD

Keep the camera in one position while you shoot to make one adjustment at a time without changing the composition. Focus on the subject on the table then set a timer of 10 secs. We started shooting at f2.5 1/40 sec and ISO 100 to keep things nice and bright.



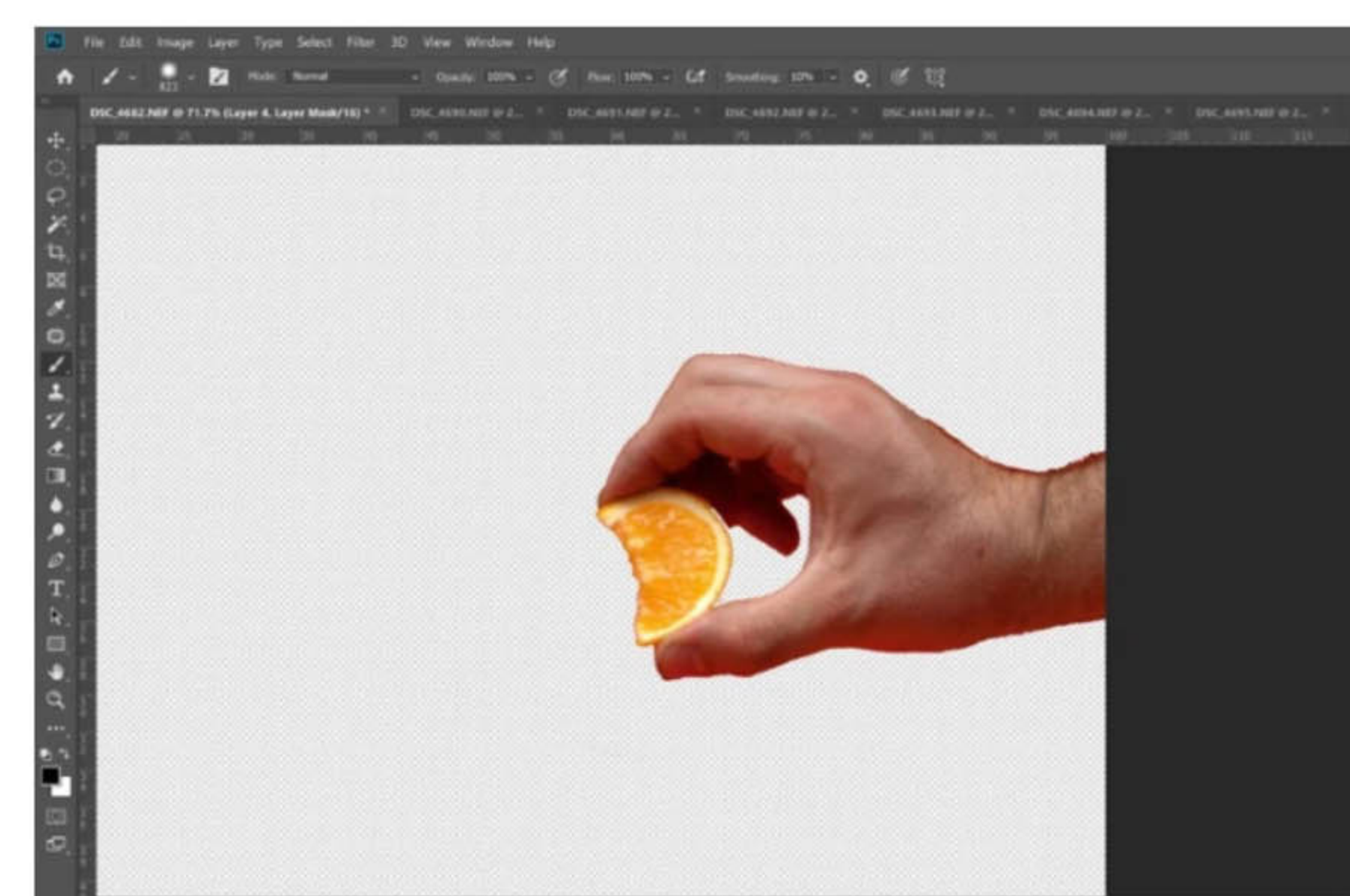
### 4 TAKE YOUR NEXT SHOT

We held the glass as if juice was being poured into it. After shooting we checked the shots lined up with the pouring shot we'd just taken. Then we took a final shot squeezing a slice of orange in the place of the jug.



### 5 LOAD YOUR PHOTOS

In Photoshop go to File>Scripts>Load files into stack... Ensure they all line up by ticking and unticking the layer's eye icons in the layers palette. Align them with Select>All layers then Edit>Auto-Align Layers...



### 6 MAKE A MASK

Use the Wand tool to select the background areas and hit the mask button in the layers palette. Invert with Ctrl+I (Cmd+I on a Mac) and repeat for the other layers. Move the pouring layer so it lines up with the glass and orange.



## TOP TIP

### Delay the shutter

Use the self-timer to get yourself into shot if you're the only one working on this project

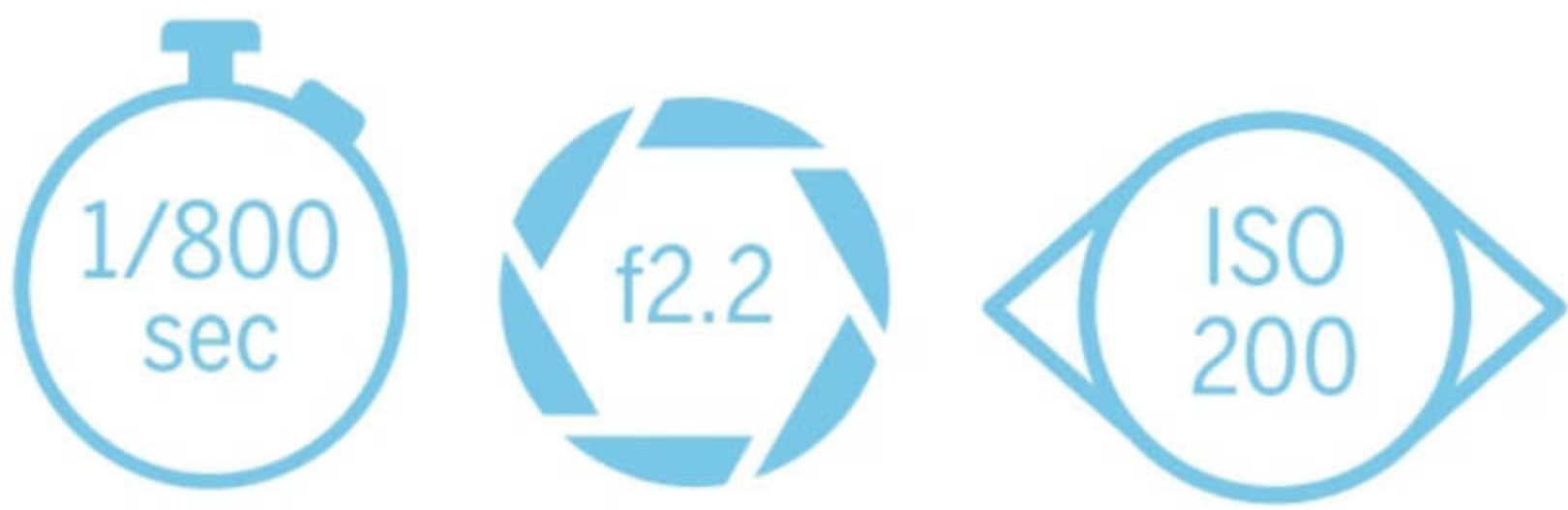




# 47

## AWAY FROM THE AISLE

Candid bridal shots can make the best wedding photos



**W**hen the bride and groom book their wedding photographer, they want four or five shots. The aisle, the ring, the first dance, the speeches... However, when the bride and groom actually look at their wedding photographs, the ones they come back to time and time again are the candid images.

Candid shots of guests and granddads having fun and making fools of themselves are all well and good, but the guaranteed money shots are candid of the bride. By the very nature of the day, the bride will be feeling her best, she'll be wearing something special and will likely want to remember how good she felt. Look for when she takes a moment to herself, catch her wistfully looking out of the window or laughing down the phone with the friend from overseas who couldn't make it.

If you're shooting the wedding as a team, it's wise to have one photographer shadow the bride all morning to capture those wonderful preparation and anticipation shots before the ceremony.

### Be ready for the moment

Makeup application shots are just great, take them near the end, when the makeup's mostly on

### Shoot in silent mode

Use a mirrorless camera for truly silent shooting, so you don't disrupt the big day for everyone

### TOP TIP

#### Know your kit

Don't miss the moment by trying to find dials and settings! Learn your gear inside-out



### Keep it natural

Be present, but not intrusive; use a long lens to capture scenes without being in them





# 48

## GRAND CANYON

Search for space in the shot with key landmarks that map out a view through the frame



**T**he beauty to this shooting location is in the rock formations, and the best way to accentuate the texture of the rock is to use side-light. As the light hits the rock from the side it casts deep, long shadows and it's these shadows that reveal the texture of the landscape. Avoid midday shooting unless you want flat, harsh light. Just make sure you shoot at right-angles to the direction of the light (i.e. the light is coming from camera-left or right) because if it's behind you, you'll see no shadows at all.

### Use composition tricks

Imagine the golden ratio overlaid in your viewfinder to structure your composition



© Getty

### Multipurpose lens

Use a wide to tele zoom like an 18-105mm to travel light

### Lines lead the way

Spot leading lines carved in the rock by rivers and waters to guide the viewer

### TOP TIP

**Close to the edge**  
Don't put yourself in danger and go too close to the edge. Instead use a longer lens for reach



# 49

## THE GREAT WALL OF CHINA

Shoot locations in less than ideal weather for greater isolation

### Change the white balance

Cool the shot down with the tungsten white balance preset

### Play with perspective

Zoom in for a greater depth effect, as though compressing the landscape



© Getty

### TOP TIP

**Don't lose the wall**  
Keep all the wall inside the frame, don't let it stray out of the edge or the eye will run out too



### Wait for rain and drizzle

Check your weather app before heading out to make sure you'll get the weather you need

**H**ead out during wet conditions to shoot the wall if you can, either in the mist or during a rainstorm.

Mist means visibility is possible beyond 1km, whereas fog does not. Shooting in mist (or heavy rain) with a long telephoto lens leaves you able to capture the wall as it gradually fades out into the distance, making it appear longer. Head up high onto a tall hump in the ancient wall, preferably one that passes over a hill, allowing you to clearly shoot across to another.

The wall is 13,171 miles long (21,196 km) so focus in on a specific stretch of it. Incorporate the weather for mood and a solitary figure to convey scale



# 50

## CAPTURE GREAT GROUP SHOTS

Shooting multiple people isn't easy... unless you know how



**G**etting the perfect lighting setup for a single subject can be very tricky. Particularly if you want to achieve a certain lighting pattern, or you want shadows or detail to fall in specific places, it can be a painstaking process to get your flashes in just the right place to strike faces at just the right angle.

When you add additional subjects to your composition, already complex lighting setups can become truly confounding – especially if you don't have enough lights. However, a fantastic technique used by portrait photographers like Annie Leibovitz can make stunningly lit group photographs almost criminally straightforward.

Rather than trying to illuminate all your subjects at once, which might require possessing and setting up multiple lights, you can instead use a single light and illuminate one subject at a time. With this method, you can light as many subjects as you like, and simply merge the images together in post processing – if you've seen the famous celebrity group shots on the cover of *Vanity Fair*, this is exactly how the lighting is achieved!

By using a lighting technique employed by photographers like Annie Leibovitz, you can light multiple people with a single flash







1

## AMBIENT LIGHT

With the camera mounted on a tripod, get your subjects into place. Meter for the ambient light, which in this case was about -2 stops, and shoot. The subjects will be underexposed, but the window will be exposed correctly, while the architectural lighting and spill from outside will provide background detail.



2

## THE HUMAN BOOM

A speed light is placed inside a 30-inch softbox and mounted on a light stand. This is then manually boomed to illuminate each subject one by one (while they all stay still), using wireless flash triggers. It is crucial to keep the same angle of incidence on each subject so that the effect looks consistent and natural.



3

## FIX IT IN POST

Once every subject has been photographed, in addition to the ambient image taken for the existing light, the images can be imported to Lightroom for basic colour and exposure edits. The edits are then imported as layers in Photoshop, masked and merged to create the illusion of a single seamless shot.



Using a circular polariser on the camera lens can dramatically saturate the seven striking colours of the rainbow



## 51 PANORAMIC COLOUR

For this shot, Mike Mezeul hung out of a helicopter off the coast of Kauai, Hawaii as the rainbow straddled the island



**R**ainbows are a fleeting phenomenon, springing into scenes when sunlight combines with water droplets in the atmosphere. Although rainbows are hard to plan for, there are ways to prepare from them out in the field. They often occur in breezy, showery weather, when it's drizzling, so keep an eye out towards the direction opposite to the sun and set your tripod up ready when the conditions look promising. Unless your location is very open, you won't be able to see a whole rainbow, so in terms of composition, it's best to focus on the point where the rainbow meets the ground.





© Mike Mezuel



1

### SETTING UP

Rainbows often appear in dark conditions, and so mounting your camera on a tripod to avoid camera shake from longer exposures is a must. While a wide-angle lens can capture sweeping landscapes and plenty of foreground detail, a zoom is ideal for isolating sections and creating tighter compositions.



2

### CAMERA SETTINGS

Set the exposure mode to Aperture Priority or Manual. Keep the ISO low, under 400, and the aperture at around f5.6 to f8. When framing your scenes, photographing a rainbow against a darker background will help it stand out. In most cases, manual focus will work best as autofocus won't settle on the rainbow.



3

### ENHANCING COLOURS

If the rainbow isn't going anywhere and you have time, try bracketing a few exposures. Slightly underexposing a rainbow, which tends towards the highlights end of the tonal range, will give deeper colour saturation. A circular polariser can also be used to enhance and deepen rainbow colours.



# 52

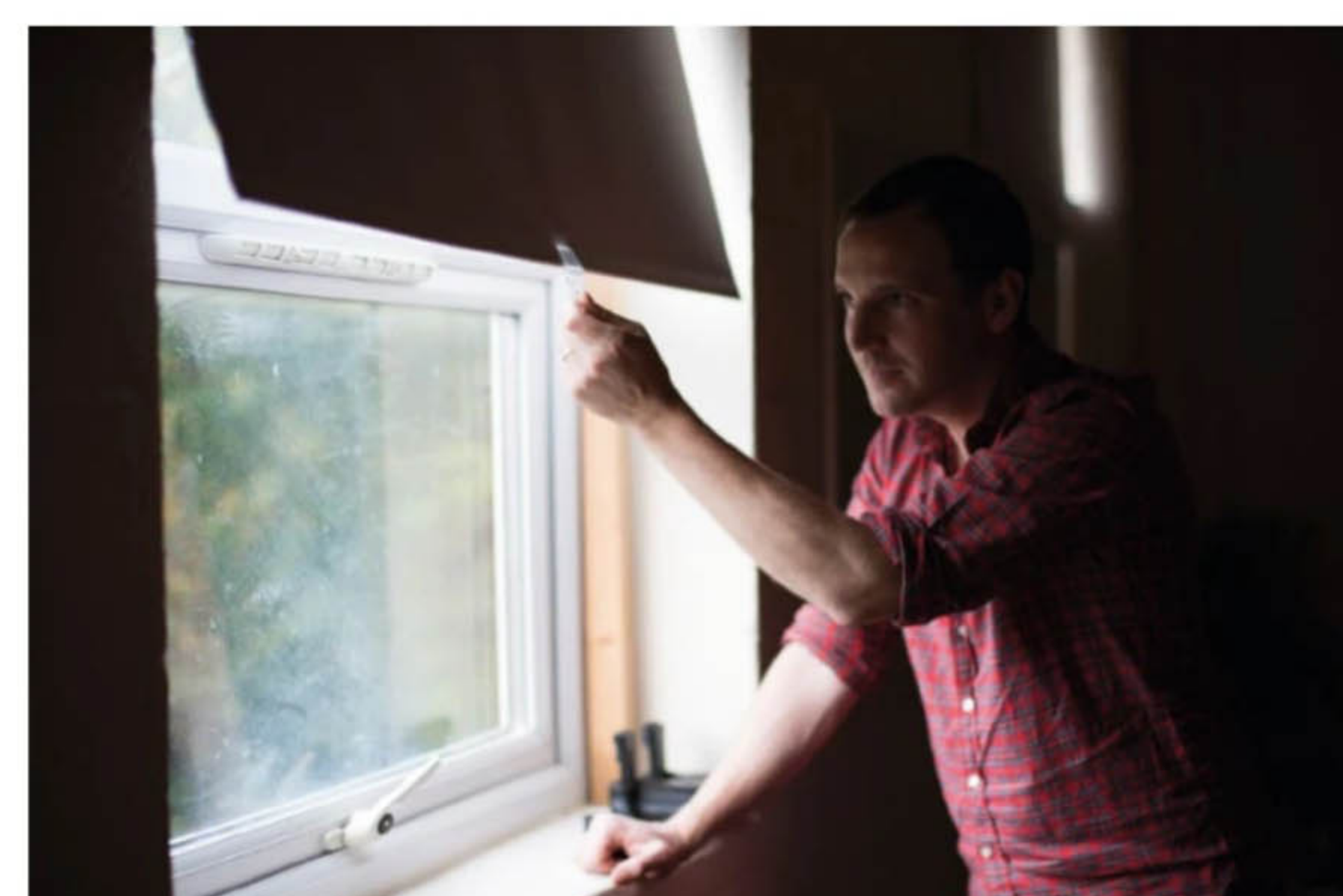
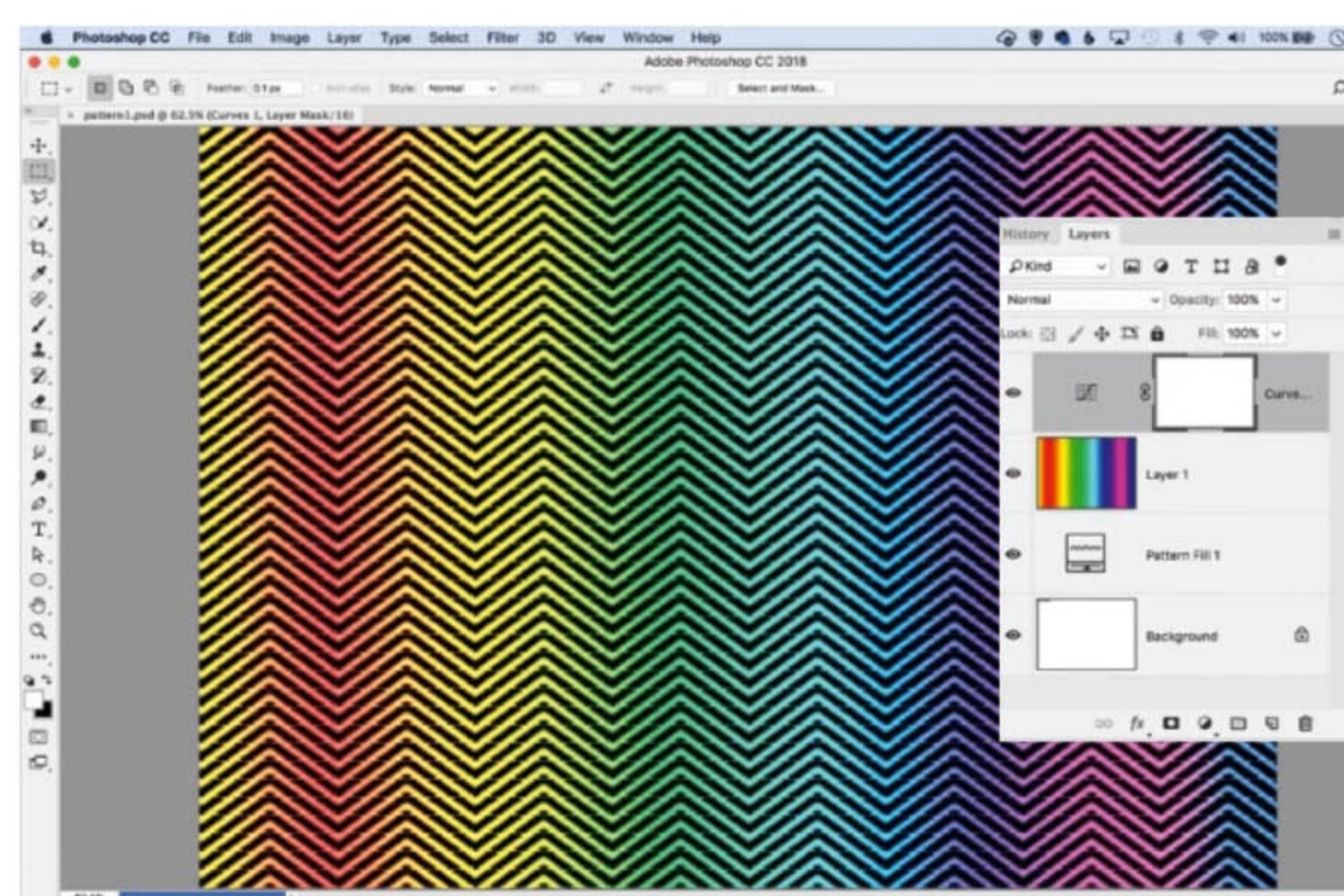
## CREATIVELY LIT NUDES

Discover how to light a body with projected patterns and set up your camera

**N**udes are among the most challenging of photographic subjects. It's not just that they can take you out of your comfort zone. There's also the challenge of finding an unusual concept. A strong concept can elevate the nude into the category of fine art, and prevent it

from being just another photo of a naked person. One way to achieve this is with lighting. We're using a projector – a novel, versatile light source. When patterns are displayed across a body, we can make vibrant, extraordinary nude photos. Lighting is crucial in nude photography as it emphasizes the shape of the body. Our

projector gives another dimension to the lighting by enabling us to shine colours and patterns across the figure. Of course, projectors are not designed to be a light source, so we need to adapt our camera. We'll explain how, along with a few tips and tricks to help you with this unusual technique that's full of creative potential.



1

### MAKE A PATTERN

You need an array of patterns to shine on your subject. We used Adobe's Creative Cloud to download free ones. Use patterns with black areas, as this results in empty black space between the colours that fall across the body, giving an abstract effect.

2

### SET UP THE LIGHT

Attach your projector to a tripod or stand. Connect it to a laptop or transfer patterns via a USB stick. Turn the projector to its brightest setting, and experiment with contrast or viewing modes. We set ours to Gaming mode for greater contrast.

3

### DARKEN THE ROOM

To get the brightest, most contrasty image from the projector, make the room as dark as possible and use a dark backdrop. This makes the projected pattern stand out. The further away from the subject it is, the easier it is to keep the background dark.



4

### SET TO MANUAL

Don't rely on your camera's metering – set it to Manual Mode and take test shots to work out your exposure. Begin with an ISO of about 800 and a wide aperture like f/4 (a lens with wide max aperture is useful). Take shots to work out the shutter speed.

5

### ADJUST THE SHUTTER SPEED

DLP projectors use a colour wheel that spins, resulting in a range of colours, but photos of projections can result in ugly lines. Adjust shutter speed to match the projector's frequency, or multiples of it. Try 1/50, 1/100 or 1/200 sec and adapt ISO.

6

### START SHOOTING

Adjust the position or angle of the projector as you shoot to match the pose, focusing the light properly after altering the position. Experiment with different patterns and poses. You might also want to try zooming in or out of the patterns.





### TOP TIP

A lens with a wide max aperture, such as Canon's 50mm f/1.8, is perfect for a low light shoot like this



1/100  
sec



f4



ISO  
800



# 53

## CITY LIGHTS

Take photos during the twilight hours for calm and mystical results



**T**he blue hour isn't talked about nearly as much as the golden hours in photography, even though scenes at this time can look just as enchanting. The 'blue' period of the day occurs at twilight when the sun reaches a certain level below the horizon – around half an hour after sunset

and before sunrise – although this atmospheric blue light actually only lasts about fifteen minutes.

Classic blue hour scenes often juxtapose warm, artificial lighting with the cool colours of a dark and intensely blue sky. For this reason, urban areas and skylines make good locations, especially when office lights start to flick on.

### TOP TIP

#### Colour temperature

Shoot in RAW mode, so you can tweak the White Balance later during editing



### Bump up the ISO

Boost the ISO to freeze movement such as traffic in the scene





Tower bridge and the London skyline at twilight, as the artificial lights blend with a fading blue sky

### Rain free forecast

Check the weather forecast the day before you plan to shoot, and look for clear conditions

© Getty

### Keep it stable

Use a tripod and remote release to avoid camera shake in low light levels



# 54

## LAKE LOUISE AT SUNSET

Capture rich blues and oranges in a sunset shoot at Lake Louise, Canada



**L**ake Louise is a spot for superb reflections on the water, with mountain ranges providing a deep and stunningly colourful backdrop behind. On a calm, windless evening reflections can be almost mirror-like. A wide-angle lens is best to capture the huge reflections of the mountains, at full-frame a 16mm focal length works well, but when shooting on crop-sensor bodies that equates to around 11mm focal length instead. Walk along the shoreline and there are plenty of compositional choices to be had. Look for rocks that stretch out into the lake and ‘point’ towards the glacier in the distance. It can help to frame the glacier centrally to get symmetrical peaks rising up either side. Shooting at sunset will give the foreground rocks and nearby mountains the same exposure value, as the valley is cascaded into shadow. Depending on the time of year, only the eastern mountains and distant glacier will glow orange, bringing attention to the centre of the image.

### Use a tripod to compose

Use a three-way geared head on a tripod for finely-tuned compositional tweaks

### Stay local

Look for lodgings nearby to stay up late shooting during sunset in the summer months

### Watch for wildlife

Keep your distance from wildlife passing through the shorelines of the lake





Taken by Roy Goldsberry  
on a Canon EOS 6D and  
16-35mm f2.8L during  
sunset for golden light  
on the mountains



### TOP TIP

#### Exposure compensation

Use negative exposure compensation to capture all the details





# 55

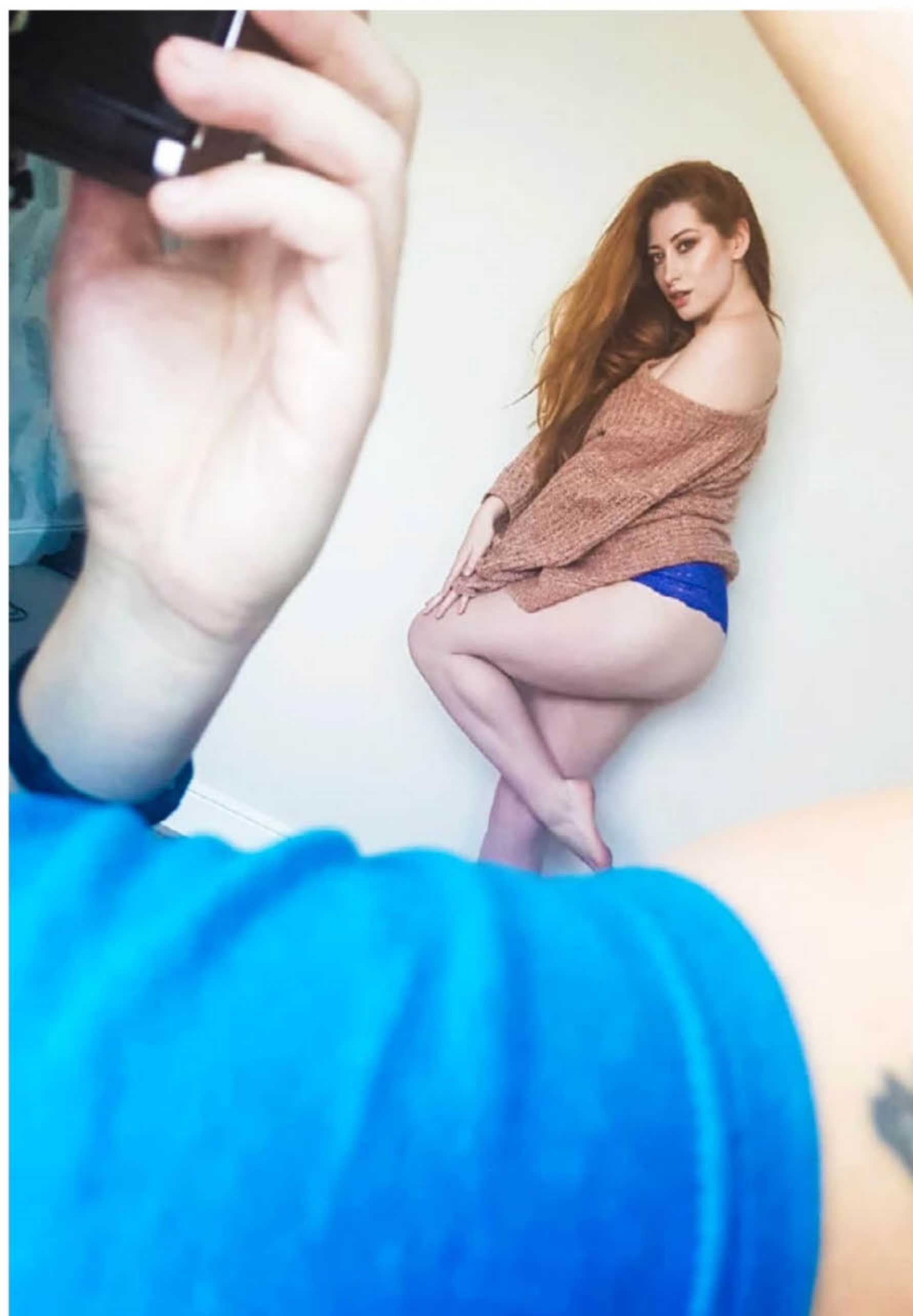
## MASTERING MONO

Because brilliant black-and-whites require more than a basic conversion to mono

**S**ome will no doubt take offence at this... but if your black-and-white photographs only come about because you take your colour images and convert them in Photoshop, you're doing it all wrong.

Simply converting a colour image to black-and-white is like taking photographs of trees by shooting landscapes and then cropping them down to individual topiaries. It is artless, misguided and only short-changes your own images, so don't do it.

If you want a black-and-white photograph, set your camera to mono mode. Stripped of colour, your exposures should uniquely consider shape, form, texture, tone and contrast – all of which behave distinctly differently with a monotone palette.



1

### OH, THE IRONY

Ironically, subjects with colourful clothing and vivid hair that has lots of tonality translate wonderfully to black-and-white. It seems immensely wasteful to photograph a fiery redhead in mono, but you will be rewarded with a rich tonal range that often renders even better than it would in colour. Try dodging and burning in Photoshop to make those tones even deeper and richer.

2

### UNIVERSAL STUDIOS

One of the best things about shooting in black and white is that it leeches the colour out of everything – including your walls. Cream walls, powder blue walls, dull grey walls, even walls that need a bit of TLC – they all become great blank canvases when shooting mono. Lighter especially will look like studio backdrops, adding an instant professional look.

3

### TEXTURE AND TONE

Without the distraction of colour, you can consider the raw materials of your image – the composition, contrast, texture and tonality – with a unique sense of focus way. A subject with pale skin and dark hair will create striking contrast, while combining chunky knit sweaters with the delicate detailing of lingerie will imbue your image with a tangible sense of tactility.



The absence of colour enables you to focus on shape, texture and form.





### TOP TIP

#### Contrast is good

Mono portraits are all about contrast, so don't be wishy washy with your exposure!





# 56

## VICTORIA FALLS

Head to Victoria Falls, Zimbabwe in summer for a sunrise shot and you'll discover the gates are locked

**Shoot from late spring until late autumn, either in September or May for a sunset that settles slightly to the right of the falls.**

Midsummer shots will have the sun coming up from the middle of the falls and winter shots will be far out of frame. However, the gates of the national park won't actually be

open early enough for you to shoot the sunrise in the middle of summer anyway. The best place to shoot from is between just south of Cataract Island at the viewpoint by the cliff and Victoria Falls bridge. Take a stroll here and you'll find designated pathways and shooting spots as you make your way along the Zambezi river.

### TOP TIP

#### Shoot in RAW

This allows greater flexibility when boosting shadows, clawing back detail in the highlights such as wispy clouds and light rays



1

### SHOOT THE RAINBOW

If you have no other choice than to shoot during midday, then take a polarising filter to enhance the colours of the rainbow as light is reflected and refracted through the water droplets. With the sun behind you, turn the polariser until the colours are strong, but be careful - turn it too far and you'll lose them completely.

2

### USE THE LANDSCAPE TO FRAME

Hide the brighter parts of the golden light with nearby land, trees and bushes for example. Expose for the sky and check the shots on your rear screen for detail in the falls. Increase ISO to boost exposure rather than opening the aperture to keep foreground elements sharp.

3

### CHECK THE HISTOGRAM

Avoid clipping in the histogram - the graph should not steep up against the left or right-hand side as this indicates a loss of data making it unrecoverable. If you notice that it touches the right edge, underexpose a little by lowering the ISO or adding negative exposure compensation, and vice versa.



# 57

## FORMAL PORTRAIT

Environmental portraits tell two stories at the same time

### TOP TIP

The subject should be part of the setting; holding a prop physically connects them to the world



### Create context

Shoot 35mm or wider, because in this genre the set is as important as the person

### Small aperture

Since the background is important, stop down the aperture to increase depth of field

### Dress with props

Place items of compositional interest in the mid and foreground, to bring the location to life

**W**hen broadsheet news outlets run a story about a professional, they choose a very specific kind of portrait to illustrate the piece.

You'll seldom see a photograph of a London banker standing in Canary Wharf wearing a T-shirt and jeans; a story about a person and their profession needs a unified portrait shot and an environmental shot in one.

This is called an environmental portrait, where the subject and setting give context to one another. An interview with a chef for example, would likely have the subject wearing whites and standing in the kitchen with various food and cooking utensils – in all other respects it would be a traditional corporate or lifestyle portrait, but it immediately communicates to the viewer who this person is and what they do.

Traditional portraits tell you about the subject, but environmental portraits tell you about the subject in relation to the setting



# 58

## DETAILED LANDSCAPES

Shoot wide for landscapes that have close-up details and wide vistas

**W**ide-angle lenses naturally incur a longer depth of field and that makes them perfect for photographs that need to be sharp from front to back. When shooting fields of lavender, like the Valensole Plateau, France, it can be pleasing to the eye to capture both close-up flowers and the effect it has when the rows of lavender combine towards the end of the field. You'll need a wide-angle lens and a narrow aperture to create this long depth of field, which extends from right in front of the camera far into the distance.

1

### MOVE DOWN

Get low with the camera to include foreground elements that complement the background

2

### NARROW THE APERTURE

Set a narrow aperture to ensure a long depth of field and more landscape is in focus

3

### FOCUS ONE THIRD INTO THE SHOT

Focus a third of the way into the frame for maximum sharpness front to back

### TOP TIP

#### Look around you

Wide-angle lenses have a wide field of view, so subjects on the periphery often sneak into the frame unwillingly



Use wide-angle lenses to expand your field of view and create a long depth of field so both foreground and background is sharp

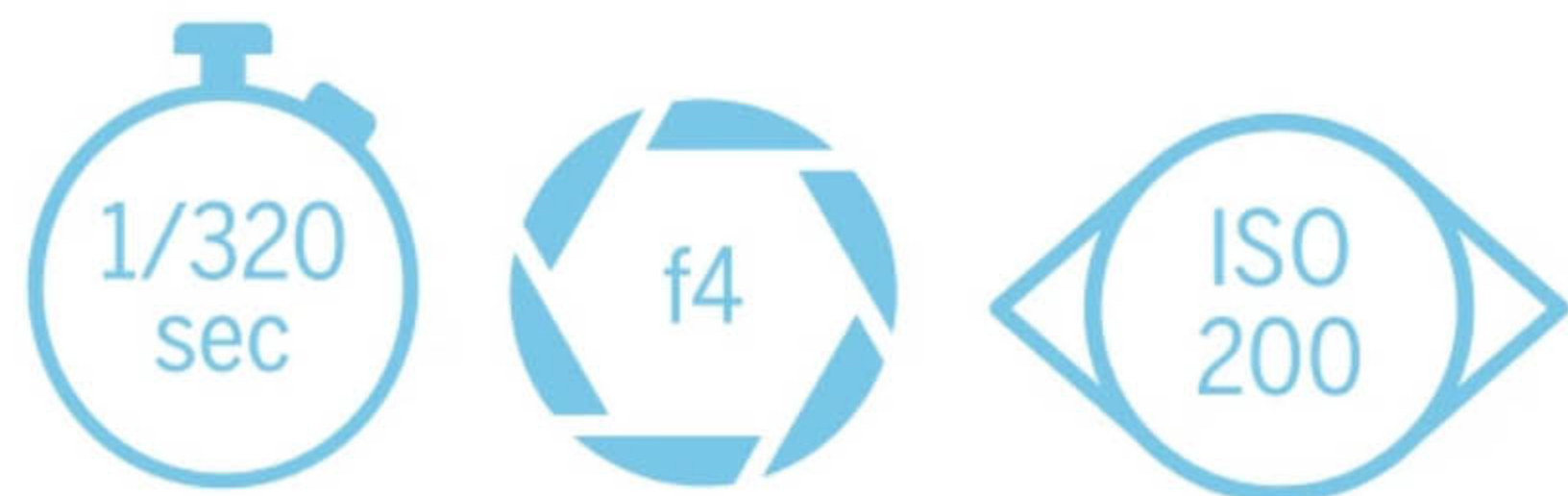




# 59

## GO CONCEPTUAL

Conceptual portraits are rich in narrative and dripping with style



**D**efinitions of conceptual portraiture are almost as vast and varied as those for fine art portraiture. However, conceptual portraits tend to be typified

by extreme stylisation, abstract or surreal expression, or an otherwise otherworldly depiction of the subject or setting.

While many conceptual images are captured entirely in-camera, there is a

distinct tendency towards heavy post-production to achieve a heightened sense of surrealism and hyperrealism.

Conceptual portraits often, therefore, embrace or even embody digital art.



Ethereal and elegant or weird and wonderful, conceptual portraits are the farthest thing from mere visual records

1

### LET YOUR IMAGINATION RUN WILD

Usually editing is best when it's subtle, but conceptual portraits give you permission to be bold

2

### CHECK OUT SEVERAL VIABLE LOCATIONS

Locations make or break conceptual images, so do your recon and find the perfect place

3

### STORYBOARD AHEAD OF TIME

Carefully planned, thoughtfully styled shoots work far better than randomly cobbled-together ideas



# 60

## FOOD AND DRINK PHOTOGRAPHY

Use carefully prepared ingredients and soft bounced flash to make a shot that quenches your thirst



**T**here's nothing that makes the mouth water as quickly as a photograph of delicious food and drinks. There's also nothing more revolting than a bad one. Even for good photographers, food and drink photography is often elusive and the reason is two-fold. Styling makes the shot

in a food photograph, so if you're not a stylist (or don't have a good eye for it) you're going to struggle to make a nice picture. Also, looking for the right quality of light can be tricky. The best way to build your shot is to take it in small, easy steps, adding one element at a time until you're happy with the scene. The great

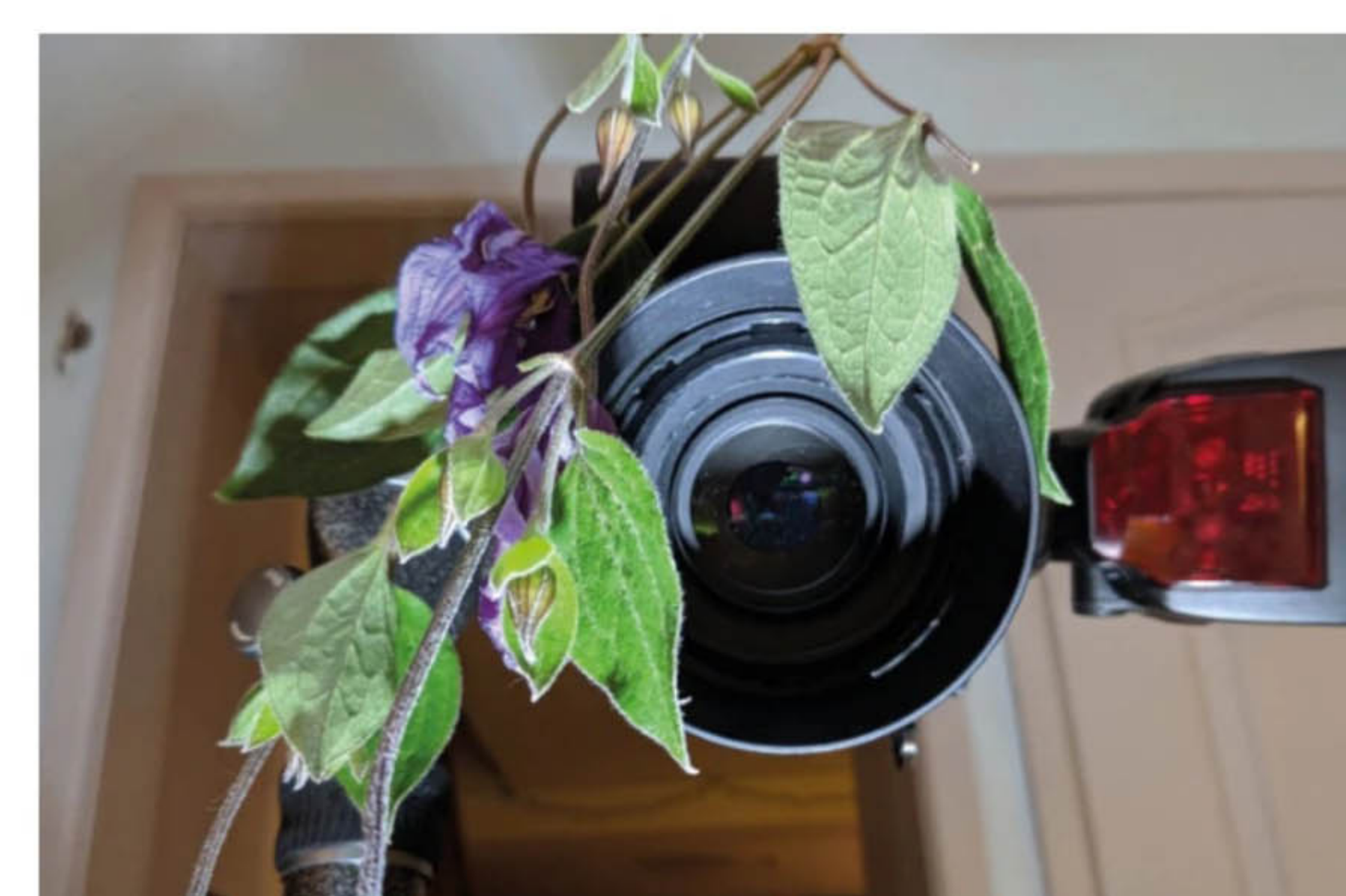
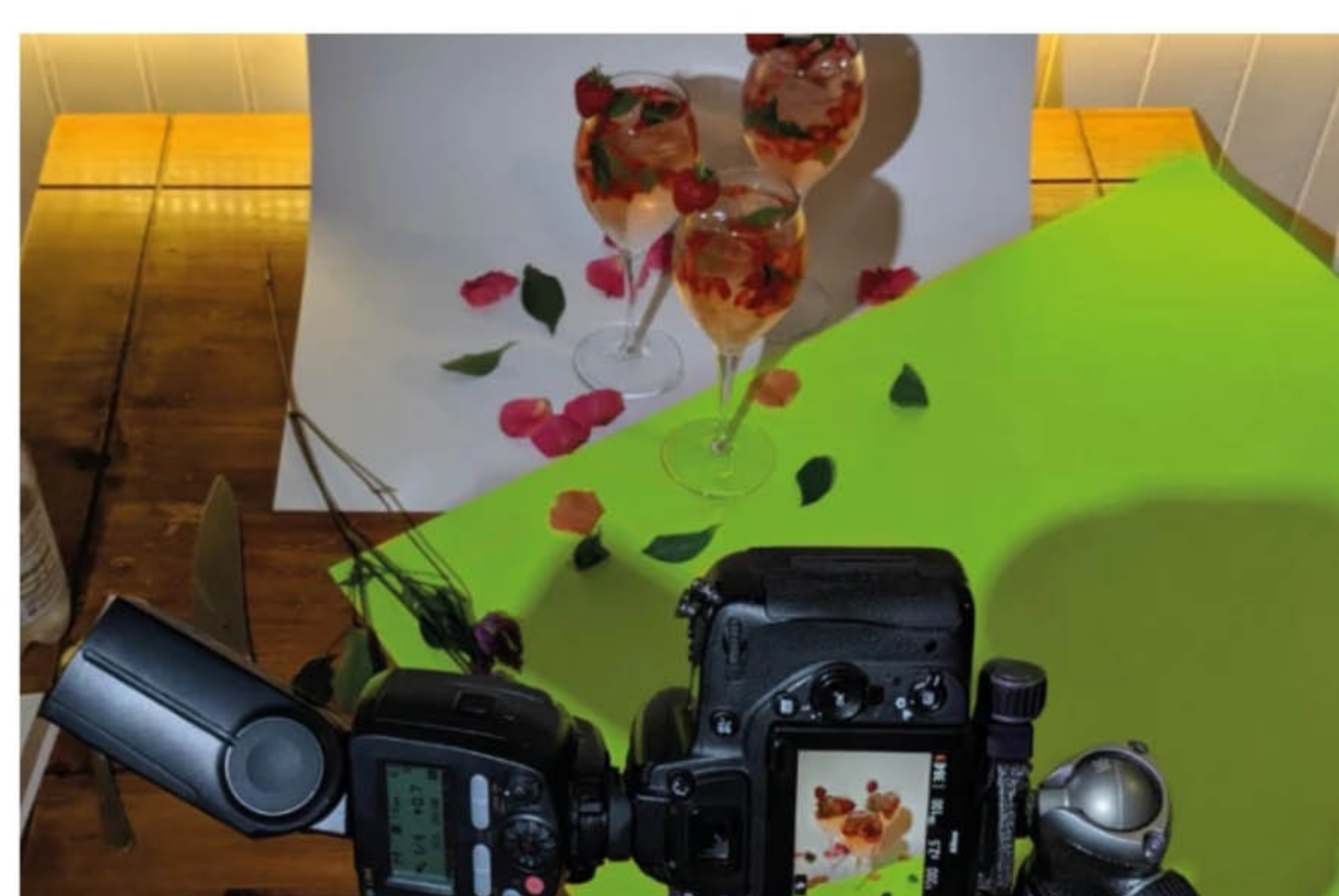
news is you don't need any fancy equipment either, just some good quality fresh produce and some lovely bounced flash to conjure up a scrummy shot. Pair that with a shallow depth of field, a bit of selective composition, and some imaginative set dressing, et voilà, you've got a recipe for success.



**1** **DIAL IN THE SETTINGS**  
In order to synchronise your camera with the flash, set manual mode and dial in a shutter speed of 1/200 sec at ISO 100. We'll set a wide aperture of around f2.5 to keep the depth of field shallow, forcing the viewer to focus on the sharpest part of our image – the drink.

**2** **BALANCE THE COLOUR**  
It's important to get accurate colour rendition – strawberries should be red and mint leaves should be green. Since we'll be using a flashgun to light our scene we need to set the white balance to the Flash preset which gives a neutral colour balance.

**3** **SET YOUR POWER**  
Flashgun power is rated in fractions from 1/128 (lowest) to 1 (fullest). Start at 1/16 and go up or down accordingly. However, when bouncing the light off another surface, start at 1/4 because the light will be spread much wider and therefore darker on your subject.



**4** **SET UP THE SUBJECT**  
Place white paper on your table and let it curve up onto the wall behind, fixing it in place. The curve will allow for a seamless gradient. Place the drinks to form a triangle shape with each glass further away from the camera.

**5** **DRESS AND BOUNCE**  
Now add extra coloured paper, plus scatter petals and leaves. Put your camera on a tripod and focus on the drink closest to you and turn the flashgun so that it bounces off the ceiling or nearby wall for even, diffused light.

**6** **OBSCURE THE LENS**  
Use some foliage to cover part of the lens. Hold it close to the lens and let it fall into a soft blur. Be careful not to obscure the food or drink though, just keep the foliage around the edges of the frame if you can.





### TOP TIP

Prep your subject so it's almost finished then take test images. Finish it off just when you're ready for the final shot



Our final result brings warmth through the colours, intimacy with the shallow depth of field and attention to the food via directional light







# 61

## PUFFIN' FANTASTIC PORTRAITS

Lauren Scott reveals her tips for taking colourful portraits of this unmistakable bird with a long lens and subtle approach

**L**ong lenses might be out of reach (no pun intended) financially for many of us, but hiring them for specific wildlife trips is an affordable way to fill the frame with your subjects, particularly if you're shooting smaller birds and creatures. On a recent trip to Skomer Island, I wanted to make use of the gear I'd borrowed from Nikon: a 300mm f2.8 and a 1.4x converter. Having had the iconic puffin on my to-shoot list for a long

time, I did everything I could to come away with an array of characterful shots.

Finding subjects can be a tricky starting point of bird photography, but fortunately the guides at the Welsh Wildlife Trust had given us plenty of advice on wildlife timings and viewpoints around the island.

Because I wanted a classic portrait shot, I immediately went for the long lens and – thinking I'd need it – the teleconverter, to take my focal length to 420mm. It was soon clear that the puffins

were undeterred by human presence, so I took the teleconverter off.

Getting down to a subject's eye level is generally a key composition point for wildlife portraits: it creates a connection with the subject and enables you to blur foreground and background details around them in a pleasing way.

I had plenty of time to experiment around the puffins, so I tried shots in portrait and landscape mode, and framed them with different backdrops – sea, foliage and sky.



## 1

GET THE  
DOWN LOW

Although lying and crouching down low to the ground meant getting covered in mud (and puffin excrement), it was necessary to get more immersive images of the puffins. If your camera has a vari-angle screen, turn on Live View and make use of it to compose your low-angle shots.

## 2

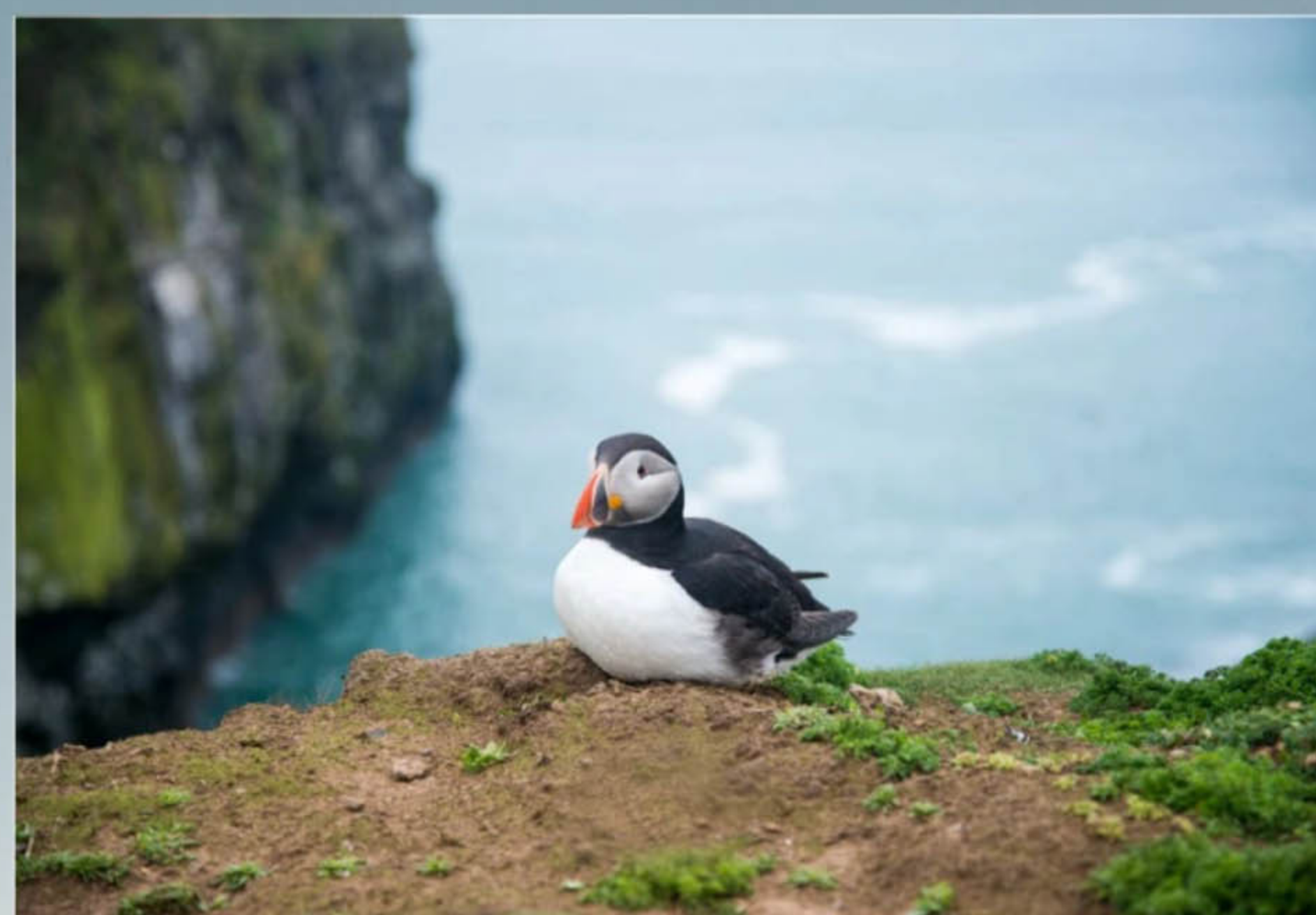
TRY HABITAT  
PORTRAITS

Once I'd captured a few basic portraits and realised that the puffins weren't going anywhere (they were actually coming in to roost from the coast, and increasing in numbers), I made sure to try out a few different approaches. I swapped the telephoto for a wider angle, and captured some environmental habitat shots. This required prefocusing on the subject, then framing to include the landscape beyond.

## 5

STABILISE LONG  
LENSES

In some instances, using a sturdy tripod can help you to shoot sharp bird portraits. In other situations, however, it can be a hindrance. I wanted to move around the puffins freely and quickly to recompose, so I made sure to stabilise the long 300mm lens by holding it underneath, adopting a stable shooting pose to avoid camera shake as much as possible.







3

### ALL THE GEAR, SOME IDEA

Long focal lengths are needed for frame-filling bird portraits. I took a 300mm f2.8 lens and a 1.4x teleconverter on to Skomer, as well as a wider 24-85mm lens. While using a teleconverter reduces the maximum aperture of a lens (by one stop in this case), it also allows you add extra focal reach – without great expense and bulk in your camera bag.

4

### APERTURE PRIORITY

Every wildlife photographer has a different way of shooting, but I enjoy the semi-automatic Aperture Priority for wildlife portraits. It means I can set my aperture and ISO for the creative effect and available light, then focus more on the composition rather than having to change the shutter each time. If your focus is birds in flight, switch to Shutter Priority.



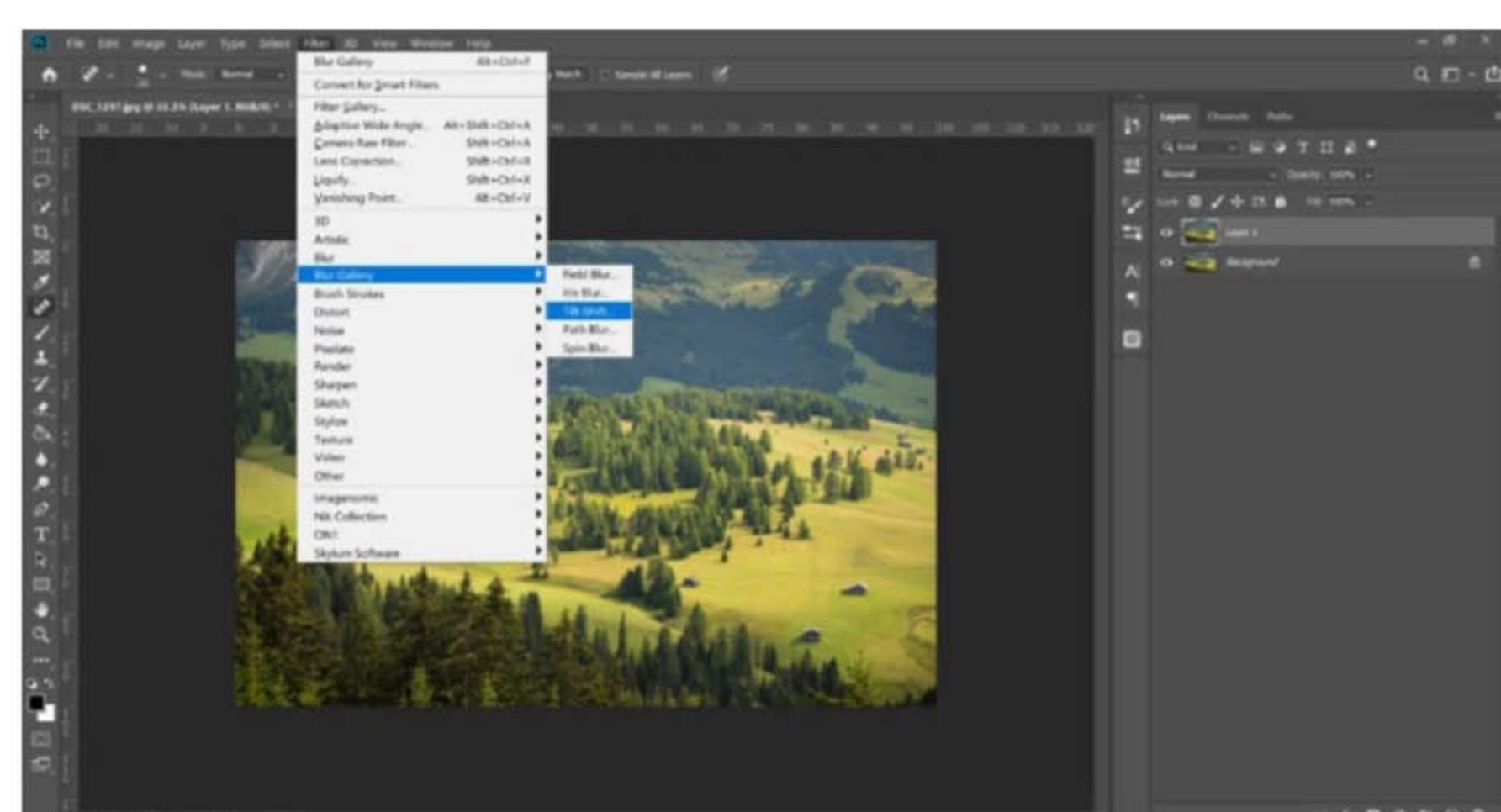


# 62

## TILT-SHIFT MINIATURE EFFECT

You don't need a tilt-shift lens to create the effect. A simple bit of blurring and masking will do just as good a job

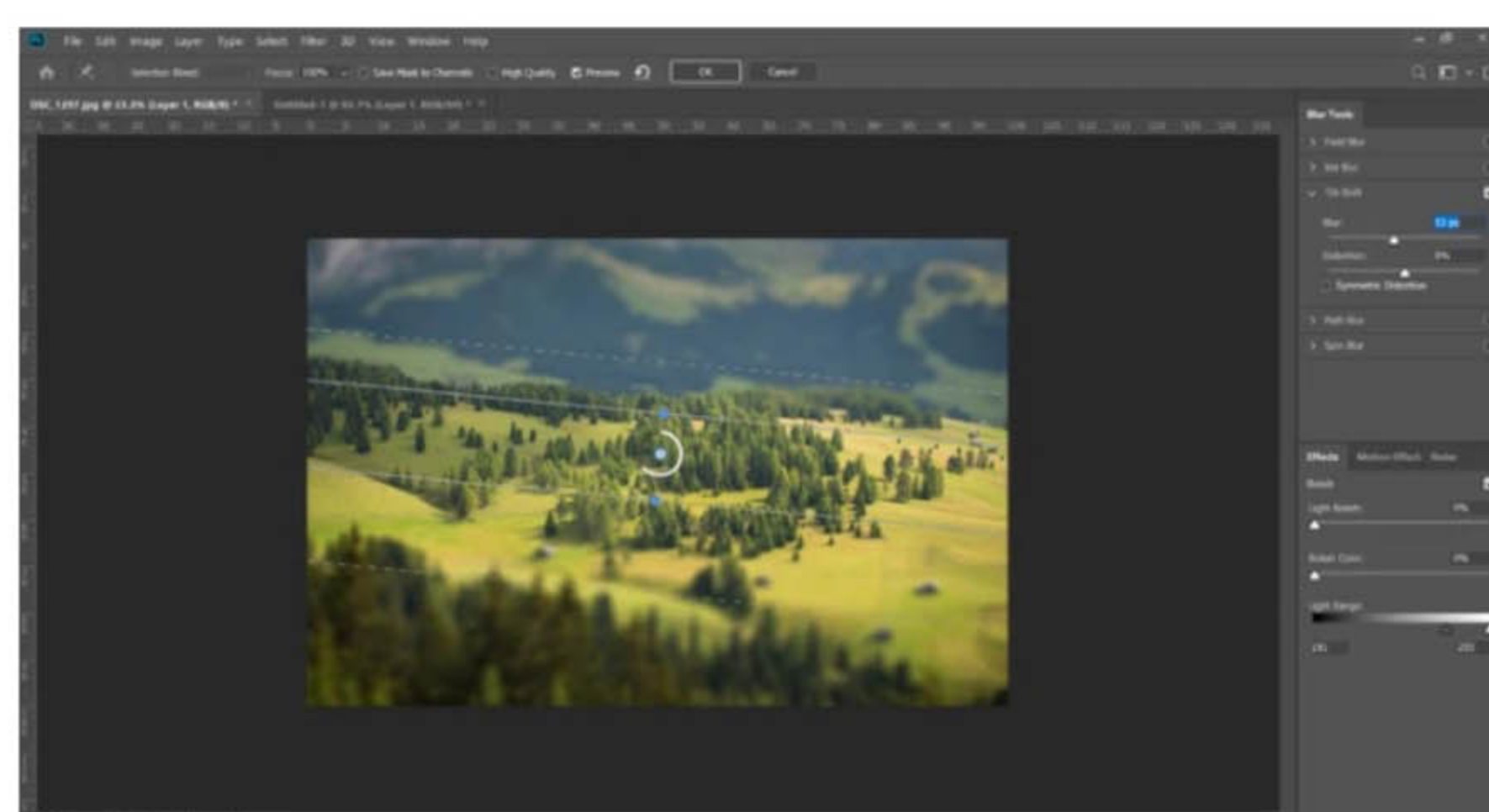
**T**he easiest way to get the miniature tilt-shift effect is to shoot down on a city or landscape from a high vantage point with a tilt-shift lens and fiddle until you've got the desired effect. But not everybody has a tilt-shift lens, so here's an easy way to create the same effect in software with any photo of your choosing. The trick to this technique is to blur the foreground and background with a slice of sharpness in the middle. This mimics a shallow depth of field and so tricks our brain into perceiving the vista as a small, macro shot - a type of photography known for its shallow depth of field. With a little blurring and some clever masking, we can do this on the computer. So let's take a look at how to do this in Adobe Photoshop CC 2019.



1

### INTRODUCE THE TILT-SHIFT BLUR

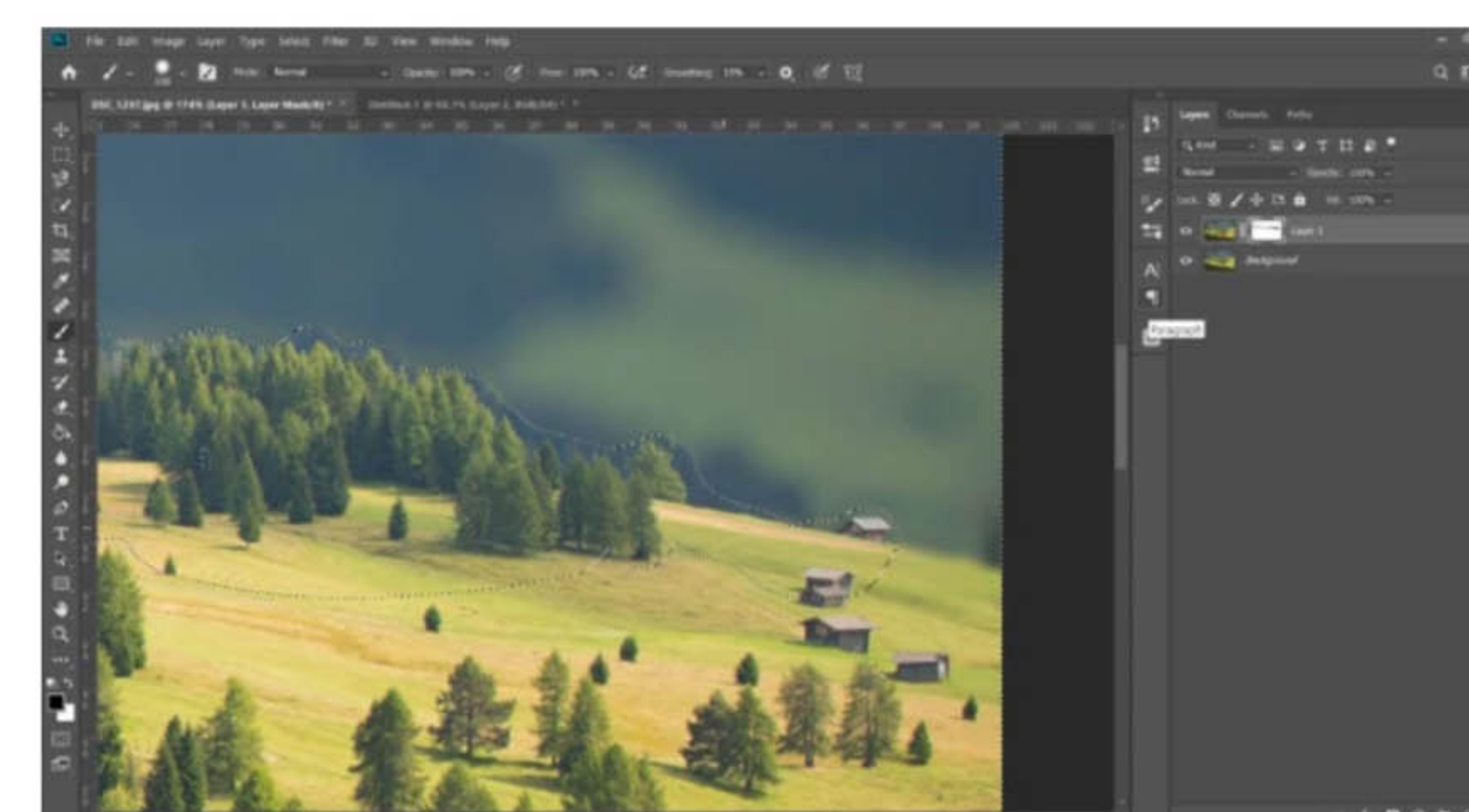
Import your photo into Photoshop and immediately duplicate the photograph into a separate layer to preserve the bottom layer. Either right-click on the layer and go to Duplicate Layer... or use the keyboard shortcut Ctrl + J (or CMD + J on Mac). Then go to Filter > Blur Gallery > Tilt-Shift...



2

### ADJUST THE BLUR FILTER

Click the blue pin in the centre of the tilt-shift blur filter to reposition the central point so that it sits in the middle of your unblurred area. Then hover the cursor over the two blue pins either side to reveal a curved arrow cursor and rotate the filter until it sits parallel with your shot. Increase Blur slider to suit, and click OK to confirm.



3

### ADD A MASK

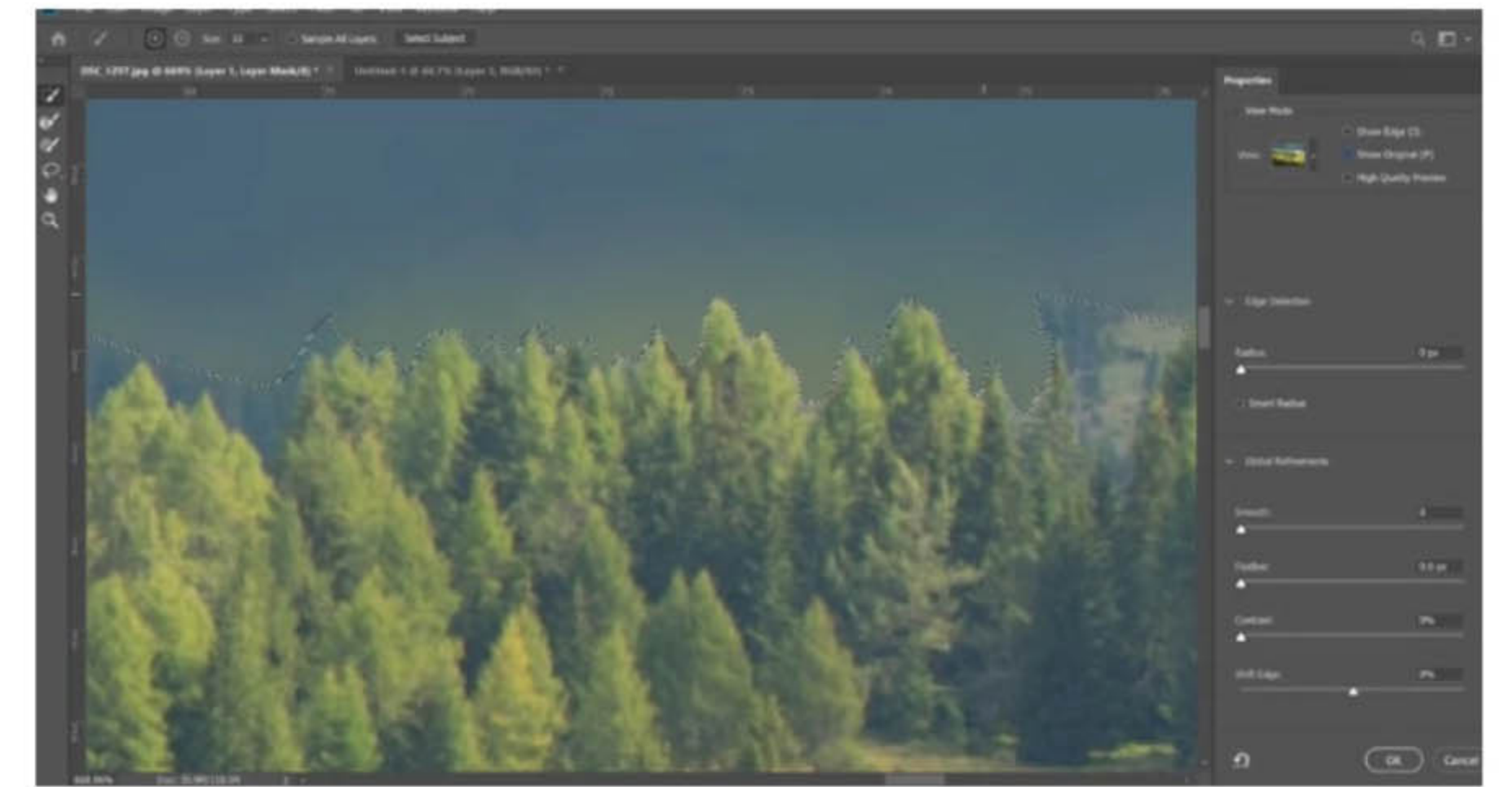
With the newly blurred layer selected, click on the Add Mask button in the layers palette. Ensure the mask thumbnail is selected then use the Brush (B) to refine complex edges like this section of trees. Keyboard shortcut D converts foreground and background colours to black and white, and X swaps between them. Use black to bin the blur.



By introducing artificial blur, and masking out some areas, we've made a convincing looking tilt-shift effect without the use of a tilt-shift lens

### TOP TIP

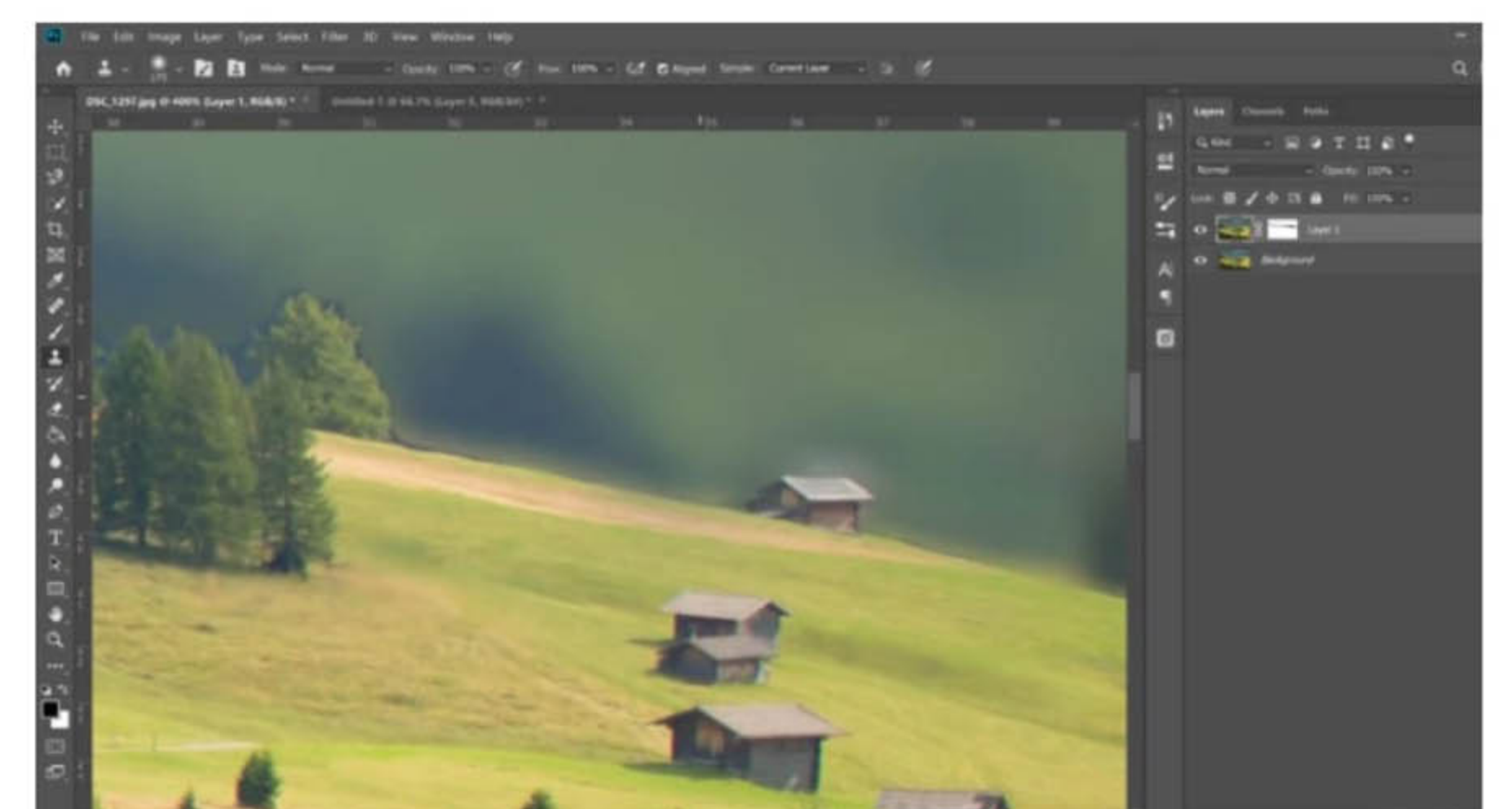
Any editing software that allows you to create multiple layers, add blur and make masks will work, you don't have to use Photoshop



4

#### SELECT AND MASK...

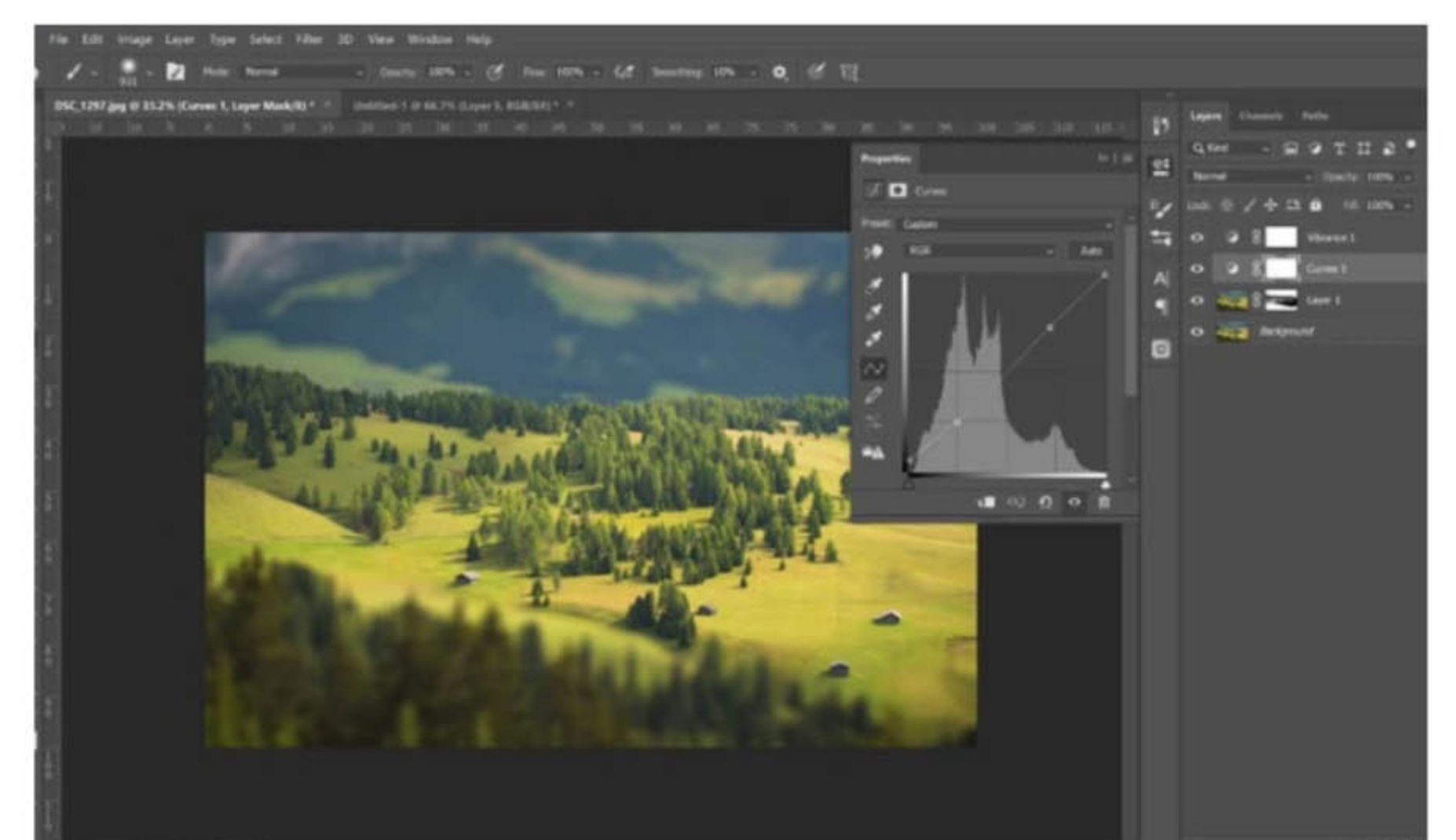
Right-click on the mask and click Select and Mask. From here a new window opens to reveal multiple options for refining the mask. Click on the image to add to the selection, Alt + click to remove. Go round fine details like the trees here to make an accurate selection and click OK when done.



5

#### CLONE STAMP HALOS

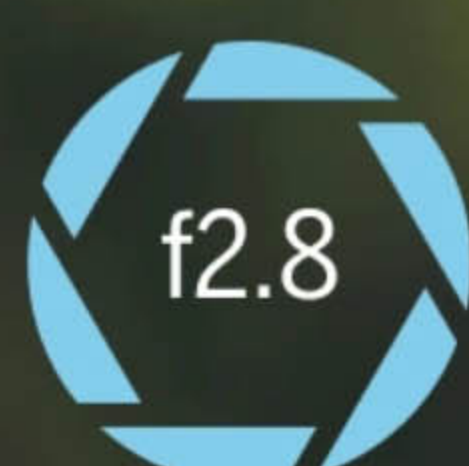
Once you've refined the selection you'll notice, due to the way the Tilt-Shift blur works, that the recently masked sections have halos around them. Notice this above the cabin and trees in the photo. To eliminate this problem use the Clone Stamp Tool. Alt + click on a section above the halo, then paint over the problem area.



6

#### ADD A FILTER

The image needs a small amount of colour boost and levels adjustment to unify the multiple layers. In the bottom-right of the layers palette click Create new fill or adjustment layer... and select Vibrance. We boosted this +25. We also added a Curves layer in the same way and made a slight S-shaped bend to the graph.





# 63

## STATUE OF LIBERTY

Use a zoom lens during a close pass of the statue to take this dramatic view from the air

### TOP TIP

**Change your burst mode**  
Shoot in continuous low drive mode to take multiple shots during shutter presses and pick the right angle later



**F**or a truly next-level photographic experience of shooting the Statue of Liberty you'll need to take a

**helicopter ride.** After taking off next to the river the helicopter tour will take you on a scenic route around New York and the surrounding area usually following the river as the flight path.

Check each tour's flight path online first before booking as this can make the difference between getting the shot and not. Take a wide-angle zoom lens like a 24-70mm with some form of in-built image stabilisation. The longer the focal length, the more likely it is you'll come away with blurry, shaky photos because there's a lot of vibration in the helicopter.

Open the aperture as wide as it will go (preferably a lens that stops down to f2.8 would be perfect for this shoot) in aperture priority to maintain a fast shutter speed. If it's still too slow, bump up the ISO to suit. You likely won't need it above ISO 640-800 during daytime tours and ISO 1200-1600 for evening visits and low light shooting.





# 64

## MACRO FLOWERS

Shoot super vibrant flowers with a macro lens to display symmetry and beautiful abstracts



### TOP TIP

#### Water spray

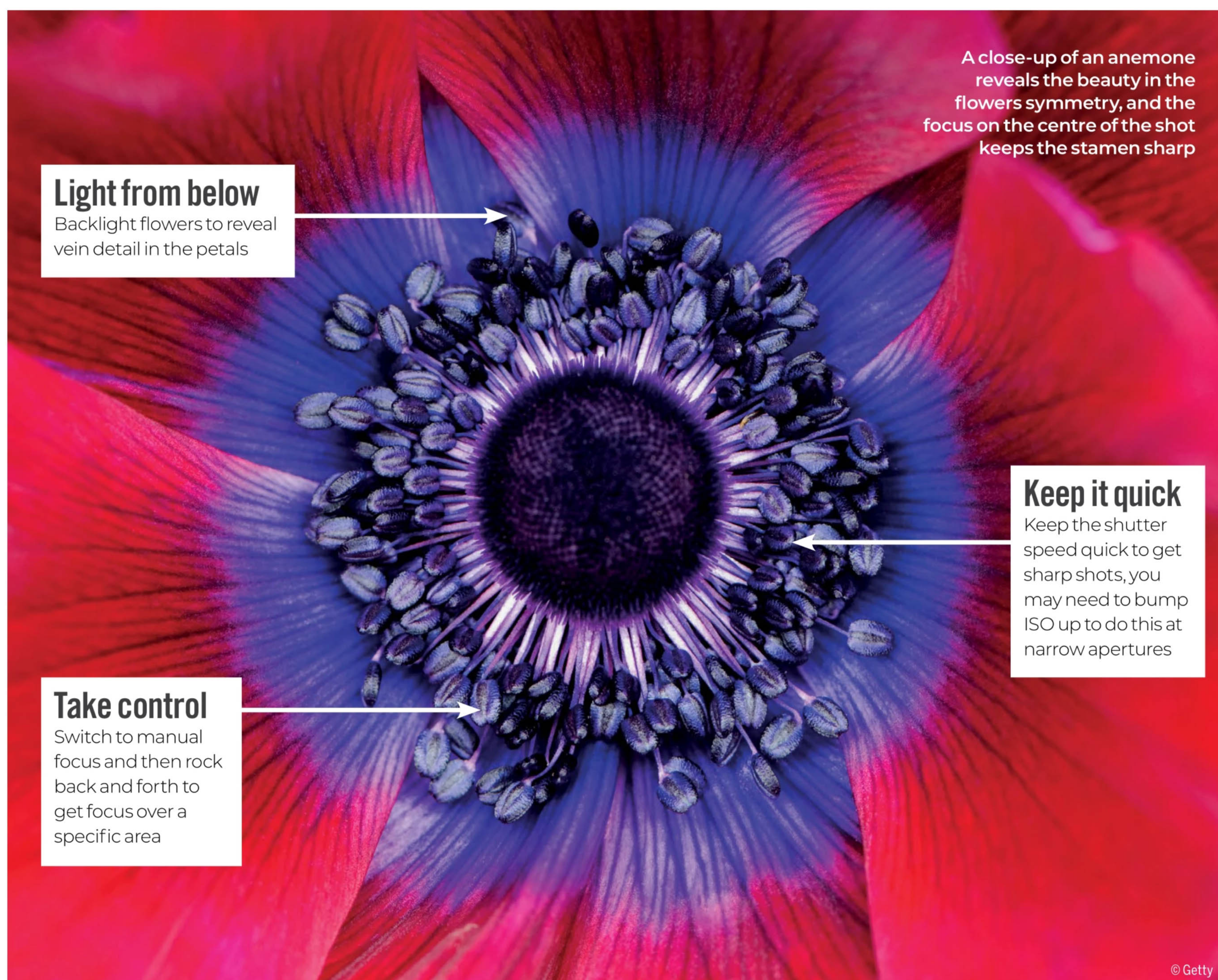
Get up early in the morning and photograph dew on wild flowers, or spritz a water bottle to produce the same effect



**T**he point of focus in a macro shot of a flower can turn it from a normal portrait to a powerful abstract. Where you place your focus depends on the shooting angle and depth of field. If you're photographing a flower that has striking symmetry it might be conducive to shoot

from directly above the flower focusing on the middle section where the stamen live. Adjust your aperture to f16 or until the depth of field covers all of the petals from the point closest to the lens to the furthest point. Shoot from the side though, and you'll discover that a narrow aperture of f2.8 to f5.6 produces

wonderfully ethereal, out of focus areas as the petals bend through the frame. Bring the focus back from the centre of the flower and catch the crisp edges of petals for more abstraction. You may need to shoot in bright but softened natural light or with an LED panel if stopping down to f16.



### Light from below

Backlight flowers to reveal vein detail in the petals

### Take control

Switch to manual focus and then rock back and forth to get focus over a specific area

A close-up of an anemone reveals the beauty in the flowers symmetry, and the focus on the centre of the shot keeps the stamen sharp

### Keep it quick

Keep the shutter speed quick to get sharp shots, you may need to bump ISO up to do this at narrow apertures

© Getty



# 65

## CREATE A STAR TRAIL

Jamie Carter explores how you can make the most of this classic type of night sky photography

**T**he Earth spins on a tilted axis – and thank heavens it does. Night and day, the seasons, weather... It's all down to the 1,000mph rotation of our planet. And it's really easy to photograph. However, creating a star trail does require a basic understanding of how the night sky works. Since the planet spins on its axis, if you point your camera to the north if you are in the northern hemisphere, or to the south if you are in the southern hemisphere, you will photograph stars that are circumpolar: they appear to travel in circles that get tighter towards the poles.

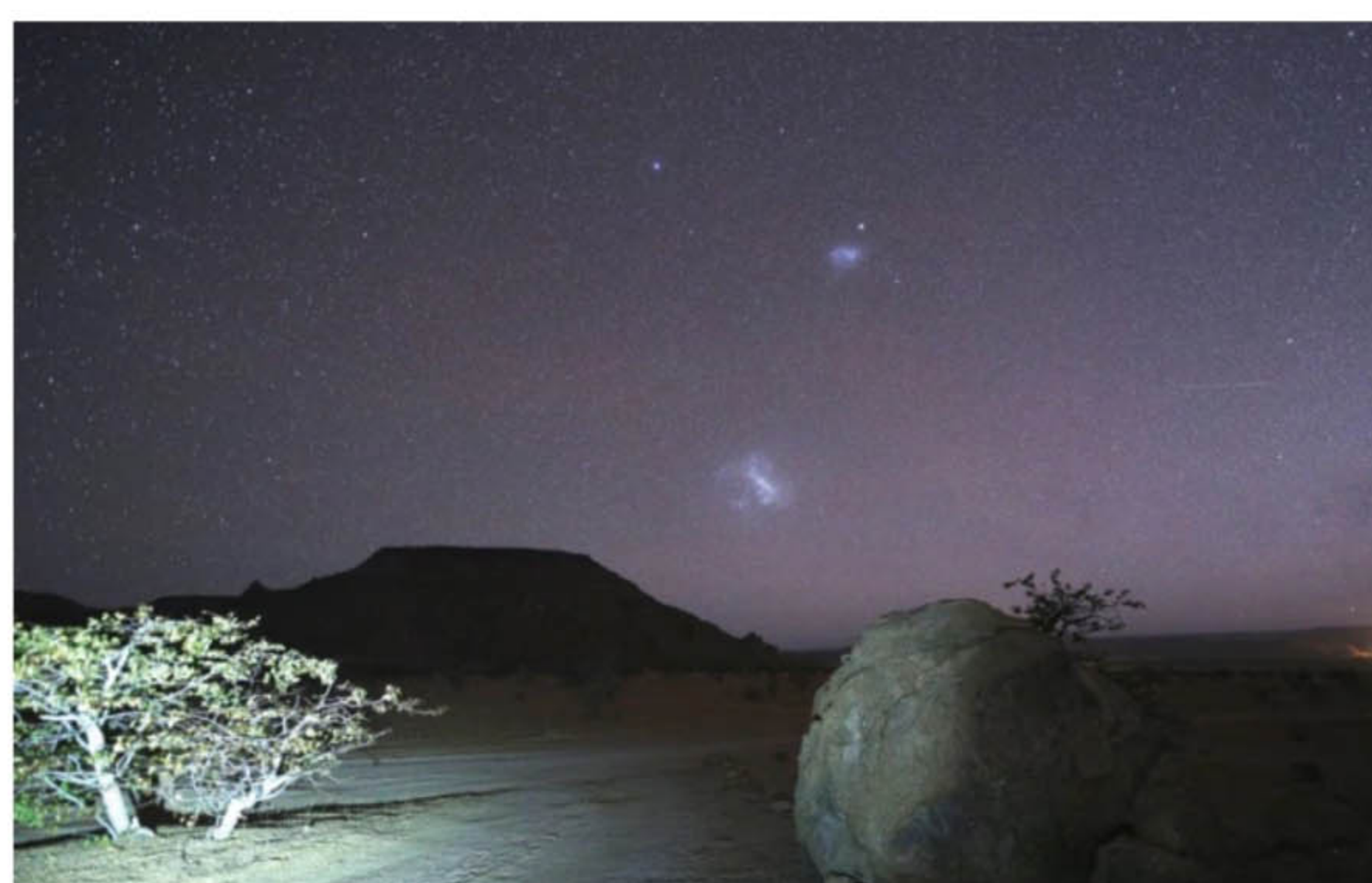
Although the basic technique outlined here is simple (all you need are a kit lens and a tripod), there are more advanced ways to do it. Probably the biggest improvement you can make with any star trail image is the composition. You can produce a star trail anywhere just by pointing your camera towards the

planet's poles, but if you have something interesting in the foreground of your image, the star trail can look more dramatic. You don't need to get too close to your foreground subject (after all, your lens must be on Infinity focus), but an interesting building, tree, statue or mountain range can add real impact to your star trail image.

If you include something in the foreground that you want to brighten up, there are a few ways to do so. Perhaps the most important is to shoot all of your frames in raw rather than JPEG, then batch-process them in Photoshop and output them all in JPEG.

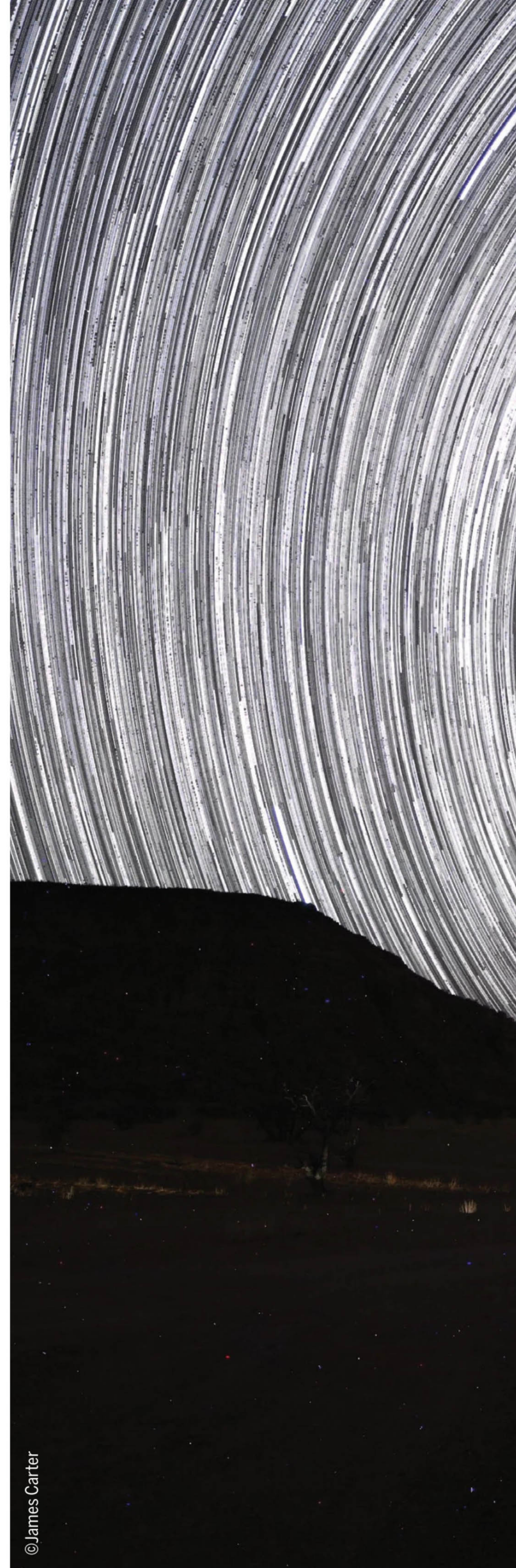
That will, of course, necessitate using a high-capacity memory card for capturing your raw images. If you have a landscape in the foreground, it may be worth doing a much longer exposure – perhaps a few minutes – to bring out the colour and detail. You could then consider blending that exposure with your finished star trail image.

[www.jamieacarter.com](http://www.jamieacarter.com)



**1** POINT TO THE POLES  
If you want to achieve the effect of concentric circles in your star trail, you must point your camera to the north if you are in the northern hemisphere, or to the south if you are in the southern hemisphere. It's best to use a compass rather than taking a random guess unless you know the sky.

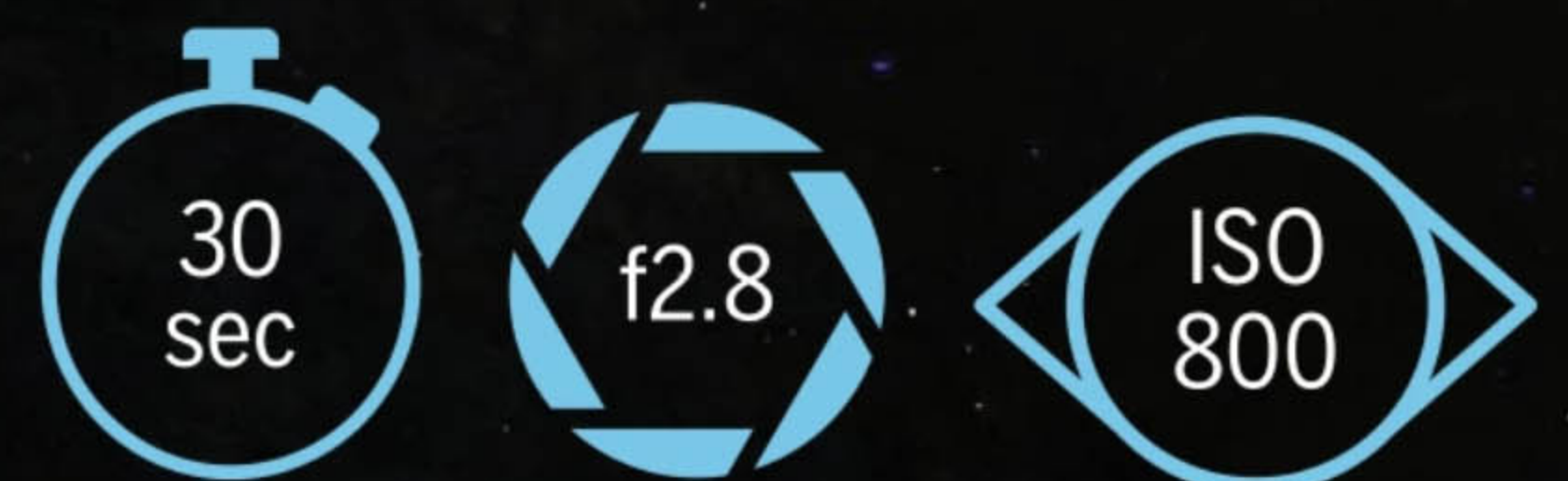
**2** COMPOSE YOUR IMAGE  
Before it gets completely dark, suss out your surroundings and compose your shot, being careful not to have any artificial lights in the composition. This can be tricky! The darker your location, the better. In Manual mode, set your camera to 30 seconds at f2.8, ISO 800.



©James Carter



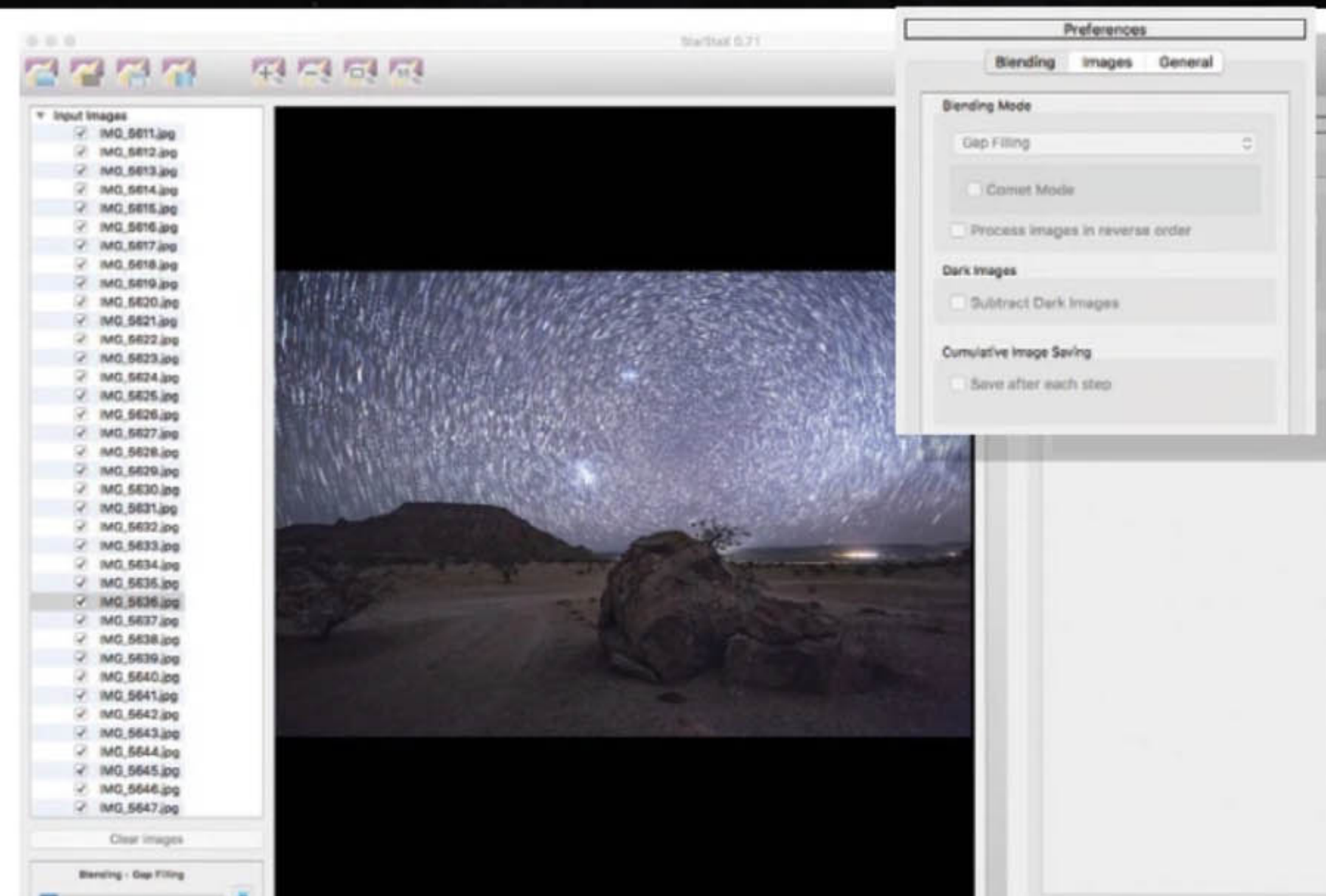




3

### TAKE THE SAME PHOTO OVER AND OVER

Adjust the ISO and aperture until you're happy with the image on your camera's rear screen, then take the same image over and over for about at least an hour (the longer, the better). This is best done with an intervalometer.



4

### PROCESS THE IMAGES

Back at your desk, download the free software StarStaX ([www.markus-enzweiler.de/StarStaX/StarStaX.html](http://www.markus-enzweiler.de/StarStaX/StarStaX.html)). Drag all the JPEG images into StarStaX, choose Gap Filling mode, and click Start Processing. In 10 minutes the software will have overlaid all the images to produce a dramatic star trail shot.



66

# REMBRANDT LIGHTING

The classic lighting pattern, named for the Baroque painter



**If you only master one lighting technique for portraiture, make it this one, from one of the true master portrait artists.**

Rembrandt lighting can be discrete or dramatic, bold or beautiful, but it is always characterised by one key feature: the signature triangular-shaped patch of illumination on the side of the subject's face furthest from the key light.

The initial setup for Rembrandt lighting is similar to recreating a split or loop lighting pattern, with the key situated to the side of the subject's face. Raise the key slightly above the subject and angle it down, until the light carves out a triangle on the opposite cheek (where the shadow cast by the nose meets the shadowed side of the face).

Additional lights can be used to illuminate the background or hair, or to create other accents within the image. However, the beauty of Rembrandt lighting is that it can be achieved with a single light source. Whether using a flashgun or a studio flash, this one-light wonder creates immediate impact.

## Highlight the edges

A kicker creates separation, and makes the shot less moody

## Match the model

This technique can be used more delicately for female subjects or slightly harder for males

## TOP TIP

### Go solo

A simple flashgun is all the lighting you need to create a great Rembrandt image



The signature 'Rembrandt triangle' is achieved with a single key light, but an accent light can add extra dimension

## The perfect triangle

To be technically perfect, the triangle should be no wider than the eye



# 67

## INFRARED LANDSCAPES

Shoot infrared landscapes in the middle of the day for striking, almost glowing results



### TOP TIP

#### False colour

Infrared imagery is devoid of colour, so process the images in editing software to introduce false colours that bring the scene to life



**T**here are two methods to create infrared photography. Older DSLRs have weaker UV filters over the image sensor and so can be used with infrared filters you fit over the end of a lens. These filters

are generally incredibly dark red, reminiscent of a red-tinted neutral density filter. This however forces photographers to do long exposures, so any moving object becomes blurred in the final shot. Newer model cameras have better UV filters so some people

work on the camera to remove the filter. This method doesn't require an additional filter and therefore allows for shorter exposures, and sharper images. Greenery such as grass and trees will appear to glow, so natural and wild scenes are best for infrared photography.



Grass, leaves on the trees and reeds in the lake can be seen glowing like snow in this infrared image

© Getty

1

### COMPOSE

This technique works best with lush greens as they glow in infrared. Shoot in bright daylight. It's the opposite of the traditional approach to landscape photography which usually favours golden light at the start and end of the day.

2

### PREFOCUS

Place your camera on a tripod and prefocus on the scene without using a filter (if you need one). Use autofocus or manual focus to get the landscape sharp then switch off autofocus to stop the lens from adjusting when shooting.

3

### PUT ON IR

Now place the infrared filter on your lens. Switch to manual mode and extend the shutter speed to produce a good exposure. If you're not using a filter you can obtain fast shutter speeds, but with the dark filters, exposures can take several seconds.



# 68



## WATER SPLASH

Make your own simple water drop photo using items you can find at home

**It might seem like the stuff of high-end studios, and indeed there are places equipped with electronically automated machines that can control multiple syringes at a time to produce some truly dramatic water splash results, but there's a simpler way.**

You don't need to do anything more than raid the kitchen cupboard to capture some elegant droplets yourself. The key to this technique is in the focusing and the lighting. By prefocusing on a marker in a water-filled baking tray and placing a flash behind it, you can produce some simple yet effective water drops that rival

anything you can find on stock image libraries. Arm yourself with an eyedropper from the medicine cabinet and you can secrete drops of water, one by one, down into the tray for precision splashes. So let's take a look at how backlighting through a softbox can create some fantastic water splashes.



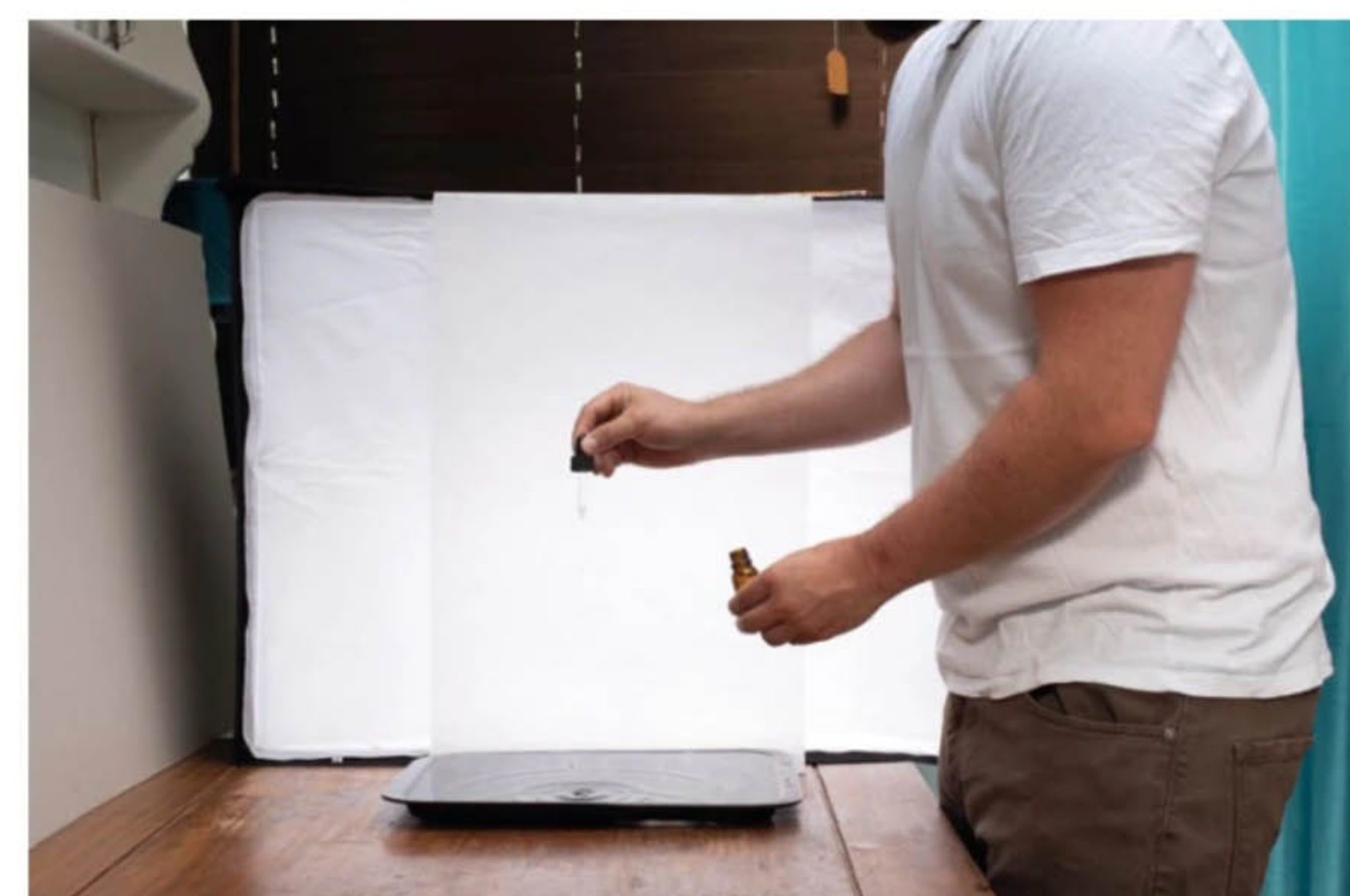
### 1 FILL A BAKING TRAY WITH WATER

Get a black baking tray and fill it to the brim with water. The black will help create contrast when lighting the splash. Then place a flash with a wireless trigger in a softbox behind it. The backlighting produces the texture in the ripples.



### 2 MAKE A UNIFORM BACKDROP

Backlighting the water you'll find any texture in the softbox diffusion panel will be reflected in the water, and spoil your splash. Hang some tracing paper or greaseproof paper over the softbox to rid the reflection of wrinkles and blemishes.



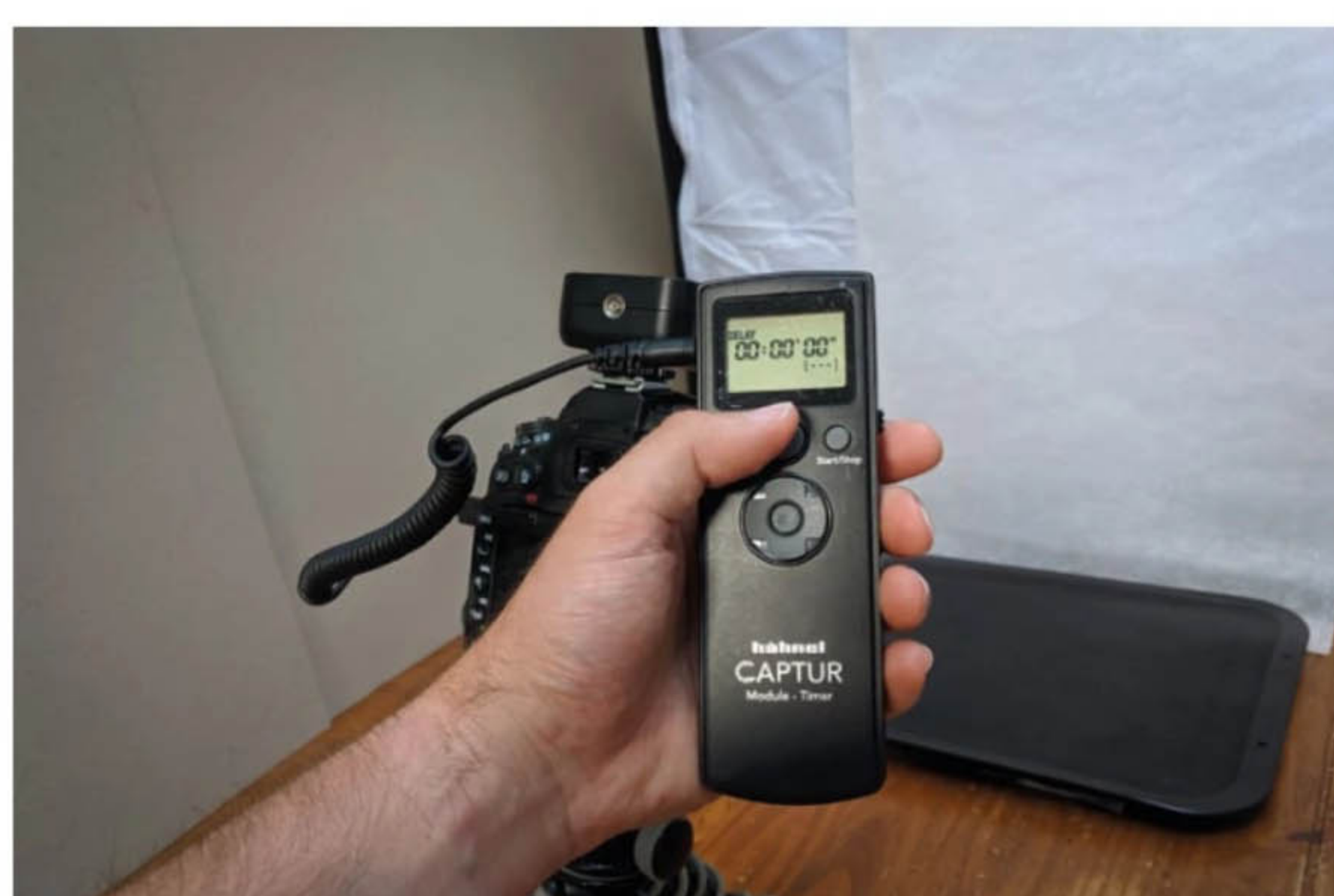
### 3 USE AN EYE DROPPER

The small opening in the eyedropper lets you release one drop at a time, thereby giving you the best and neatest splash photo. Leave a gap of 10-20 seconds between each drop to let the water settle before taking another photo.



### 4 ANGLE THE CAMERA DOWN TO THE TRAY

On a tripod, angle the camera down at a 45 degree angle. Get close to the tray until you've filled the frame with water, being careful not to shoot the tray edge. Use a 50mm, 85mm, or a macro lens.



### 5 PLUG IN A REMOTE RELEASE

Use a remote shutter release to trigger the camera while you drip your drop. This is more accurate than a self timer and also reduces camera shake during shooting.



### 6 FOCUS AND SHOOT ON A MARKER

Place a spatula into the water and use autofocus to get it sharp in the centre of the frame. Use it to also wipe off air bubbles. Dial in the settings above and adjust the flash power accordingly.



## TOP TIP

Higher drops produce a 'punch-through' effect giving two or three drops as they bounce back out of the tray



After some practise you'll get the water splash perfectly in the centre of the frame to produce this final result



# 69

## GOOD VIBRATIONS

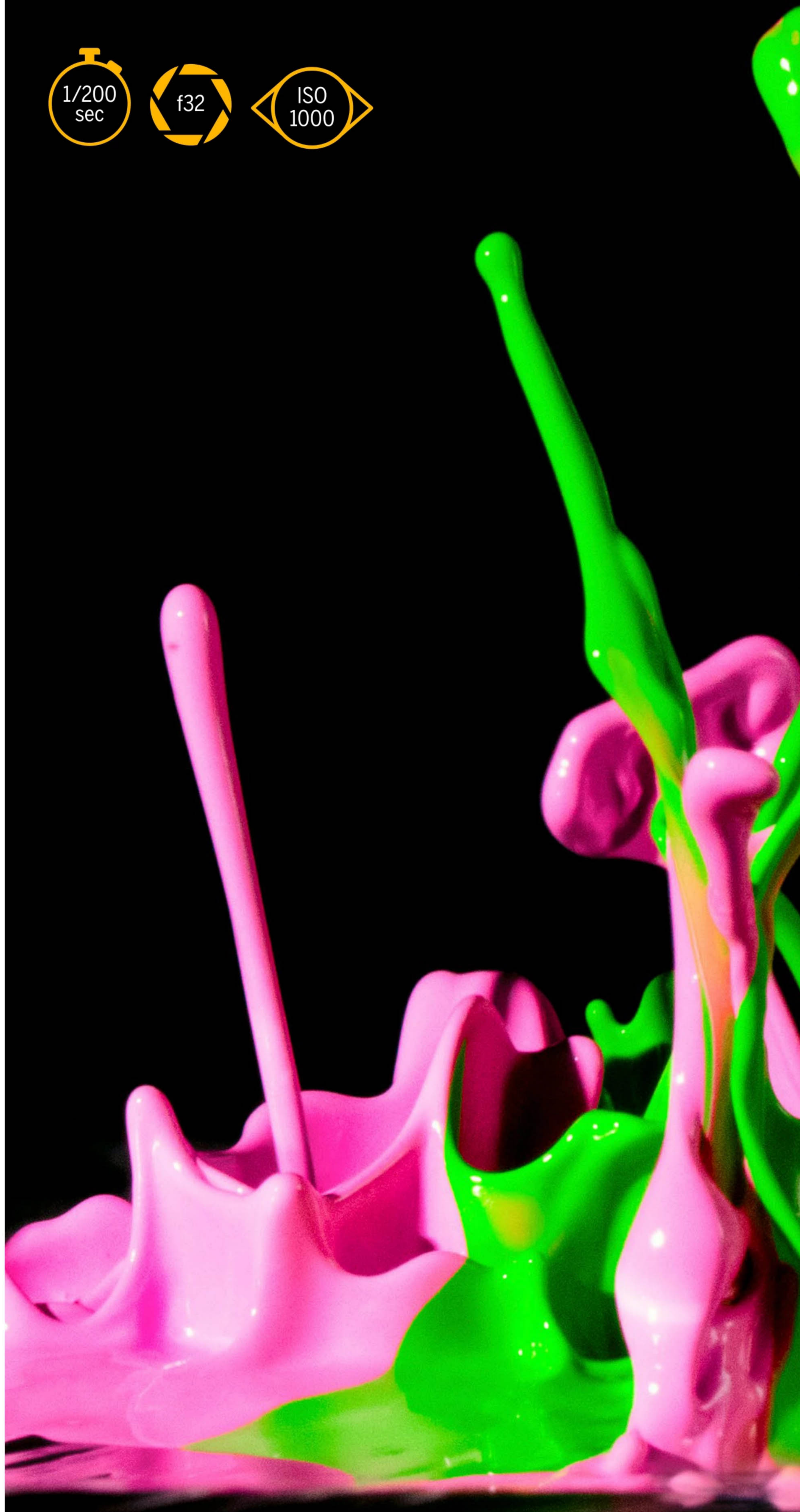
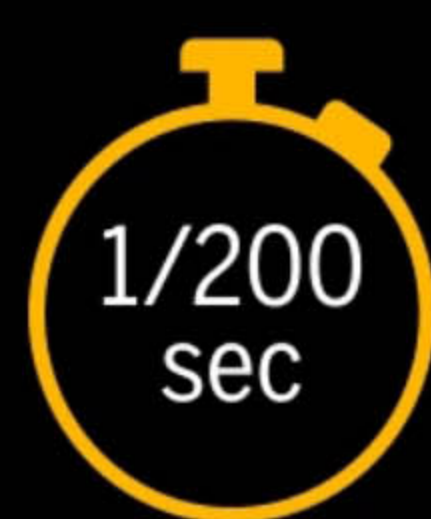
Capture exciting shots of dancing paint with flash

**I**n photography, sometimes joy comes from creating a great image. At other times, the end result is more of an added bonus, and instead it's the process behind the image that is the joyous part. This project is definitely the latter. Sure, it can result in vibrant photos, but the technique is just as compelling.

That's because in this project, we get to make paint dance! It's achieved by placing drops of paint on top of a speaker, then playing a song at high volume.

As the speaker kicks out air, the paint jumps to the beat. There's something hugely appealing about the idea of capturing music in this visual way. Of course, the speaker is simply a means of creating vibration, the music is somewhat secondary. But you will get variations between different songs depending on the rhythm. So the choice of music gives character to the shot, and you'll get different patterns and motions from the sound of Beethoven, or James Brown, or Daft Punk. In a way, it's music in paint form.

It also happens incredibly quickly, so we need to get set up to capture the high-speed action. This involves a Speedlite and an understanding of flash duration. In simple terms, flash duration is the length of time the burst of flash takes from start to finish. Shooting in a darkened room, we use the incredibly fast duration of the Speedlite to freeze the motion of the paint. This way, the flash duration effectively becomes the shutter speed. Over the next few pages we'll look at how this exciting technique is done...









# ARRANGE YOUR CAMERA

Discover how to set up your camera and flash to capture high-speed motion in crystal clear clarity



## HOW FLASH BECOMES YOUR SHUTTER SPEED

We normally think of shutter speed as the camera setting for freezing fast motion. But when we use flash we're limited by the max flash sync speed (usually around 1/200 sec), which is nowhere near fast enough (high-speed sync won't work either). By shooting in darkness, we can take shutter speed out of our exposure equation. For an extreme example, in a pitch-black room we could leave the shutter open for several minutes and capture nothing. But fire a flash during that time and we could still freeze fast motion. So in darkness, our flash duration effectively becomes our shutter speed.



- 1 SHOOT IN MANUAL**  
Our DSLR is in Manual using the following settings: 1/200 sec, f32, ISO1000. The narrow aperture means that we get a wider plane of focus with greater depth of field, which is especially useful as we can't be sure exactly where it will bounce.



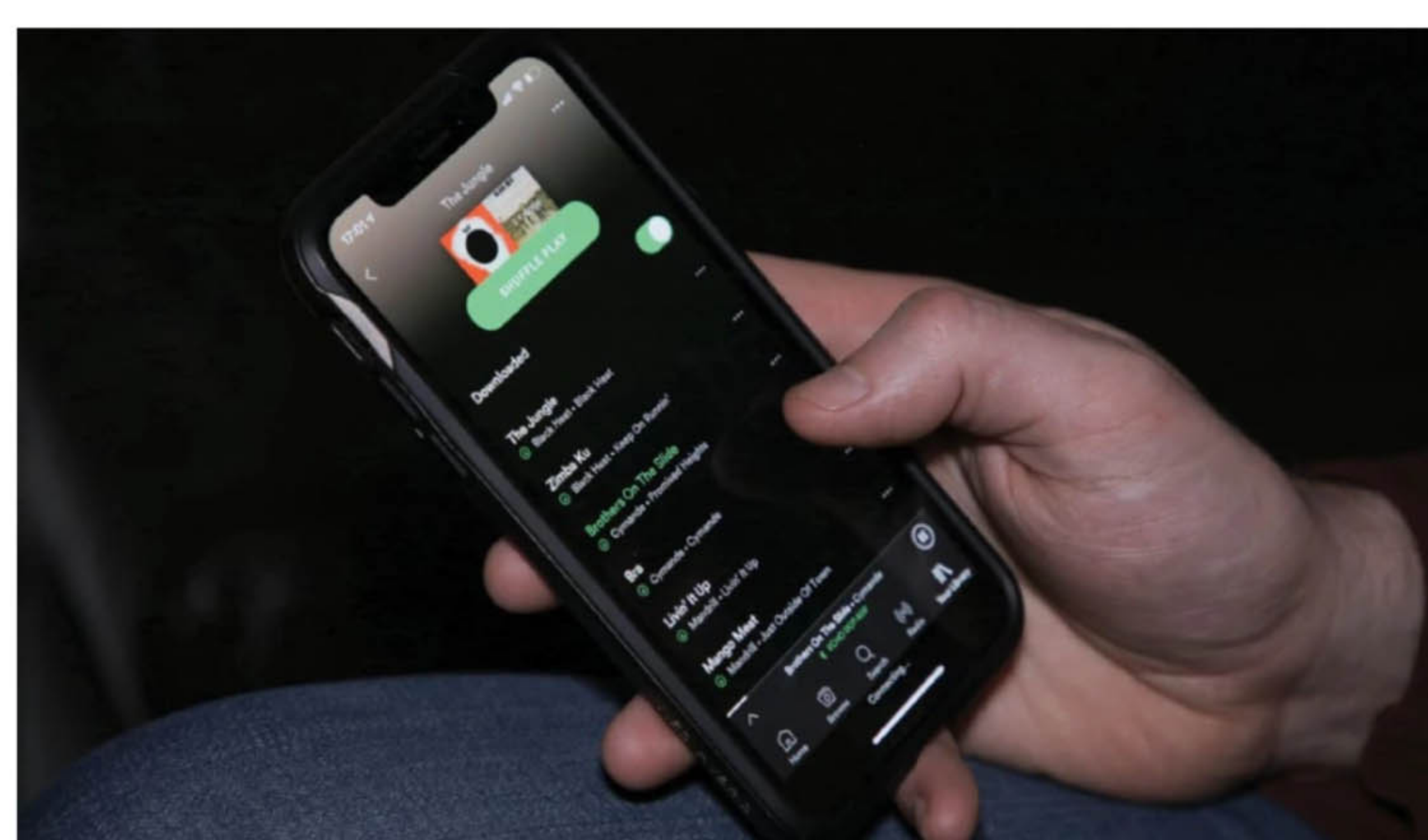
- 3 USE A LOW FLASH POWER**  
A lower flash power setting will give us a shorter flash. At full power our Yongnuo 560IV has a flash duration around 1/300 sec, but at 1/32 power this jumps to a more effective 1/7000 sec. For faster flash durations, lower the power.



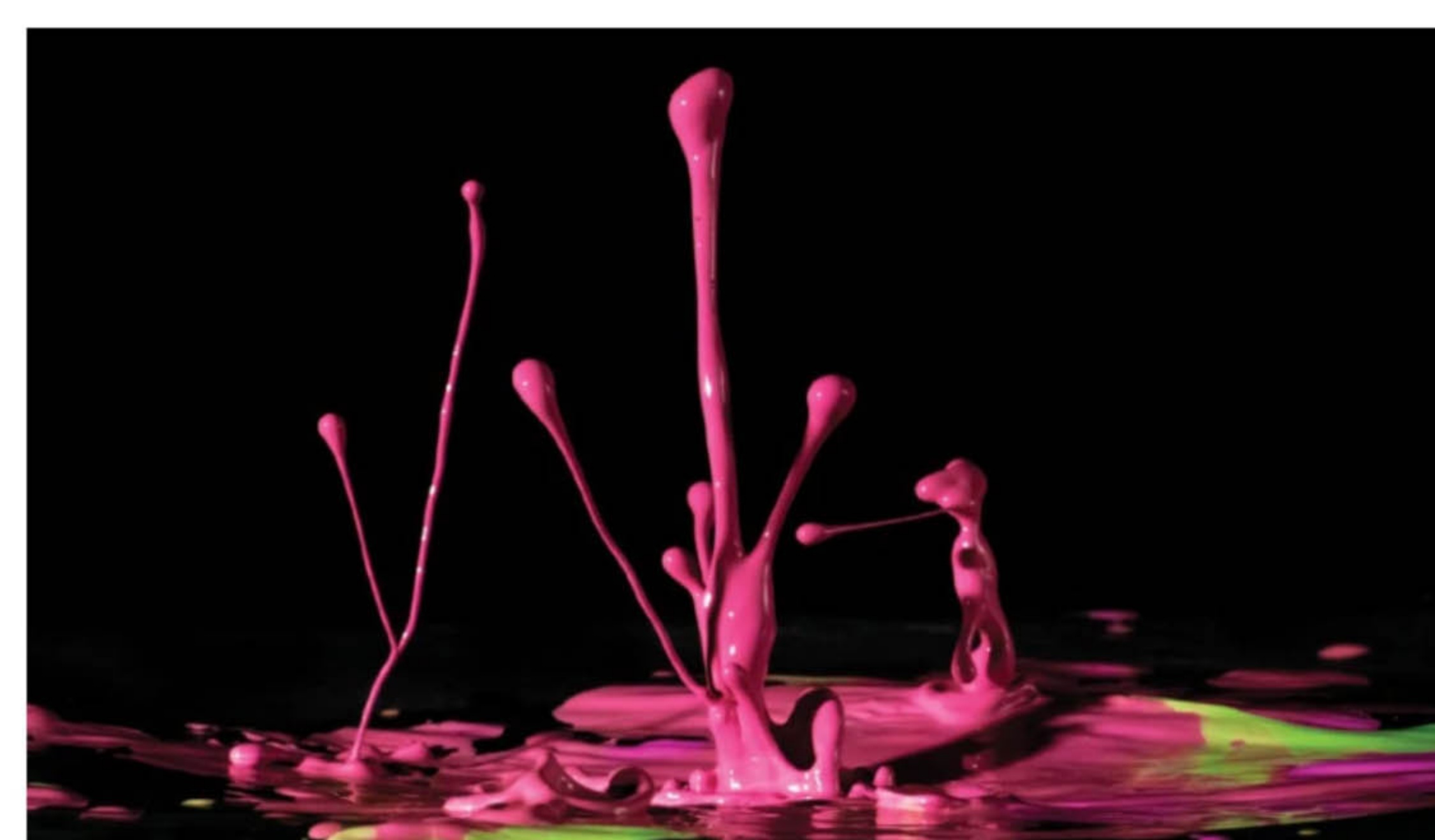
- 2 PRE-FOCUS ON A SPOT**  
Precise focusing is critical in close-up photography, but it's impossible to focus while the paint is moving, so we need to pre-focus before. Set the lens to manual focus and use Live View to focus on the centre of the motionless paint.



- 4 MIX THE PAINTS**  
We used a combination of water-based paints. The thickness of the paint is important, as if it's too viscous it won't bounce. But, if it's too thin it's likely to spray around everywhere. Experiment by mixing the paint with water.



- 5 TURN UP THE BASS**  
Part of the fun here is in finding out how different music affects the motion of the paint. A tune with a fast rhythm can work well, Whatever you choose, crank up the bass setting on your speaker to max, it makes a huge difference.



- 6 TIMING THE SHOT**  
The time you use during shooting is crucial. It can be difficult to predict the best moment to press the shutter, so after turning the music on, fire off a series of frames as quickly as your flash allows. After a while the paints mix together, so refresh them.



# THE SETUP HOW TO MAKE PAINT DANCE

Ready the speaker, prepare the paints and warn the neighbours, it's time to crank up the volume...

1

## SPEAKER

We need a fairly powerful speaker with plenty of bass in order to make our paint jump into the air. We used the sub woofer from a TV soundbar here, placed on it's side and connected to our phone with bluetooth. We place our camera on a tripod opposite the speaker.

2

## CLINGFILM AND PAINT

The drops of paint are carefully placed onto a piece of taut cling film that has been stretched over the speaker. After a few seconds of frantic jumping the different colours will mix together into a muddy green, so refresh the paint and cling film every few shots.

3

## BLACK BACKDROP

The black side of a reflector acts as a dark backdrop for our scene. It's placed far enough away so that the flash doesn't spill onto it. The paint can cause quite a mess so it's a good idea to protect floors and surfaces by covering them up. Consider wearing old clothes.



4

## CLOSE-UP LENS

We used a macro lens for this, but you don't necessarily need one. Our paints here covered an area about 15cm across, which is not necessarily macro territory. Any long lens that lets you shoot close-up will do. A low camera angle will emphasise the height of the paint.

5

## DARK ROOM

We need to keep ambient light to a minimum – the brighter the room, the greater the chance of motion blur. By cancelling ambient light we can ensure it plays a minimal part in our exposure, which allows us to use very fast flash durations to freeze the action.

6

## LIGHTING

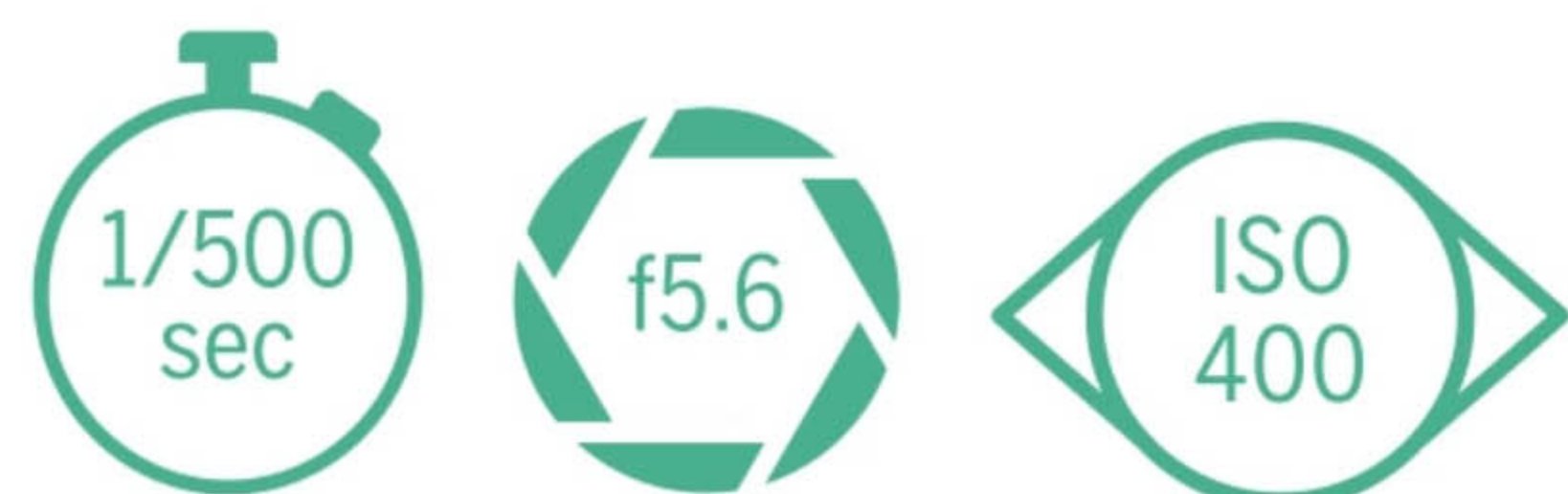
Our single Speedlite is placed on a stand to the left of the paints, with a silver reflector held opposite to bounce some of the light back into the shadows. Our Speedlite is set to Manual for better control and with output at 1/32 power. It's fired wirelessly with a trigger and receiver.



# 70

## URBAN LANDSCAPES

Seek out landscapes alive with bright lights and plenty of people in cities and towns



### TOP TIP

#### Use a zoom lens

A multipurpose zoom lens such as an 18-55mm is ideal for when a light backpack and limited shooting positions are a necessity



**T**he urban landscape is less wild in that it is tamed into squares, rectangles and perfect junctions that intersect like a tapestry. However, the difficulty in shooting in urban areas comes not only from composing such diverse and varied scenes, but from

dealing with those that move through the area. A photographer must keep an eye on camera kit when shooting in busy locations such as city centres as pickpockets and opportunists can try to steal your valuable gear. Walking areas and roads must be traversed with caution so as not to block the flow of pedestrians

or traffic. But this collection of people can provide the type of shots that can't be attained in wilder locations. For example, a shutter speed of 2 seconds can blur pedestrians, giving the effect of a busy street, while longer exposures at night turns traffic into long, streaking trails of light that sweep between buildings.



### Consider lighting

Pay attention to building height and sun position to avoid shooting in heavy shadow

### Stay street safe

Keep your camera bag zipped up and on your back to dissuade thieves

### A tripod no-go

Shoot handheld to avoid blocking busy streets

The glow of illuminated advertisements and the hustle and bustle of people in Shibuya, Tokyo shows what a citified urban landscape is really like

© Getty



# 71

## EASTER ISLAND

Use moais to punch-out elegant silhouettes into the starry night sky



**To shoot star trails and the milky way over the moais (the Easter Island statues) you'll need to research the galaxy's positioning relative to your trip and then decide which statues will be the best to photograph against.**

Use an app called Stellarium (available as a desktop version also) to fast-forward time and change location to spot the galaxy appearing. You'll definitely need a tripod, as you'll be taking multiple 30 second exposures to then process together on the computer later. Use a

remote shutter release, headtorch, and take some warm clothes.



# 72

## HALONG BAY

Climb up a mountain to shoot the water and islands below

**To best capture the expansive islands that climb out of the sea so abruptly, it's best to get to a high vantage point.**

You can take plane rides and photograph the area from above, but for a more

leisurely shoot (and to save your wallet) head to Bai Tho mountain for stunning views across the islands. There are other mountains to climb and shoot from, so use The Photographer's Ephemeris app to decide which is your favourite shooting

location and track shadow size and length as the sun moves through the sky. Wait for the numerous boat tours to appear in the bay and use them as foreground interest, dwarfed by the towering islands around them.





# 73

## INSECT MACROS

Get up-close and personal with insects to reveal a hidden world

### TOP TIP

#### DIY softbox

Try making your own DIY softbox to sit over the flash or use a Sto-Fen diffuser for softer, more natural and authentic shadows



**M**acro photography of insects is incredibly difficult but one of the most rewarding disciplines.

At high magnification ratios of 1:1 or greater, even the pulse of your heartbeat can be enough to shake the camera, ruining composition and

focus. Using a macro lens you'll be able to shoot as close to your subject as the minimum focusing distance allows - these differ depending on the focal length of the lens you use. To shoot insects that are skittish it's better to use a longer focal length for added reach, such as a 200mm. Shorter focal lengths like

45 and 60mm are fine, but you may find the camera casts a shadow over your subject because you have to get so much closer. Never move, chill or freeze animals to get a photo, it's better, not to mention more ethical, to approach them respectfully in the wild when they're healthy and in their own habitat.



A long macro lens puts you in close contact with insects that prefer to avoid human contact, like the damselfly

1

### MACRO LENS

A true macro lens provides a life-size magnification ratio of 1:1 that means the size of the insect in real life is the size it takes up on the image sensor. Each macro lens has its own specific minimum focusing distance, and when shooting wild animals you'll likely want this as long as possible to avoid scaring away the insect.

2

### DON'T OVERSHADOW

Insects see any overhead shadow as a threat from a predator. So always move slowly, avoid sudden movements, and try not to cast darkness over them with your body or the camera. Breathe through your nose or out of the side of your mouth when approaching as some insects flee when they detect carbon dioxide.

3

### USE A FLASH

Opt for a lens-mounted flash to light small objects without casting shadows. This adds a bright lift to the subject and is particularly useful when shooting in dark spots, or where foliage casts deep shadows. Alternatively you can simply lower the power and use it as a fill light to brighten shadowy areas.



# 74

## ARTISTIC NUDE

“Mastering the nude is the key to all great photography”



**M**any great photographers over the years have made the above statement.

Like countless master painters and sculptors, photographers also seek to create elegant and stunning imagery with the beauty of the human form, removed of the guise of clothing.

While this may seem like one of the more difficult tasks to complete in photography, once it is achieved you will find that all other genres easily fall into place, as the mechanics of posing the human form are clear to see.

Shooting an artistic nude for the first time is incredibly challenging. While most forms of portraiture can be practiced with willing friends, it is highly recommended that you hire a professional life model when you shoot your first nude images. Their experience will allow them to confidently take the lead when it comes to knowing how best to pose, leaving you to concentrate on the other aspects of the shoot such as set dressing, composing and lighting your shot without making the situation too awkward.

Forget all the grubby preconceptions about gratuitousness; if a pose wouldn't befit a renaissance sculpture, it has no place in a tasteful art nude photograph.

### TOP TIP

#### Shapes and sizes

Slender subjects are different to curvy ones so light and pose to enhance their features



### Shoot B/W

Artistic nude studies are generally strongest when shot in black and white

### Mix light

Natural light and high key photography creates a more classic look

### Sculpt with light

Learning to sculpt nude subjects with light will elevate your images to another level

A nude subject doesn't mean you have to depict nudity; like music, what's 'between the notes' is just as important





# 75

## MINIMAL LANDSCAPE

Remove unessential elements for striking, impactful and minimalist landscapes



**M**inimalism is about capturing as little as possible in your frame, but just enough that will inform the viewer of the subject.

This differs from abstract photography because with minimalism the subject is still clearly visible and recognisable. This technique requires a process of elimination where the photographer must actively take steps to remove all parts of the scene that aren't necessary. For example, shooting the familiar silhouette of a mountain peak against a bright, overcast sky.

### TOP TIP

Shooting from high up or down low and zooming in can provide unique perspectives



Shooting against the bright sky and only including the peak of this sand dune makes for an impressive minimalist landscape

© Getty



### Involve contrast

Shoot from a spot that shows part of the scene in shadow





## Leave space for context

Avoid cropping in too tightly on a subject and leave space either above or to the sides of the subject

## Use strong colours

Clash bright blue skies against a landscape of just one or two other colours



# 76

## HALLGRÍMSKIRKJA CHURCH

Shoot the Icelandic church at sunrise for spectacular results



**M**id-September and May are the best times to shoot the church at sunset in Reykjavik.

The arc of the sun in the sky varies dramatically because Iceland is so far north. During the winter months the sun barely rises above the horizon and in summer it hardly sets. Shooting this early also means the clock face and some of the interior will be lit, giving splashes of golden light to the otherwise grey structure. The colour of the morning light is also absorbed well by the grey. Stand just to the right of the Leif Eriksson statue if you want to fit the whole of the church in and use a wide-angle lens at around 11mm.

### Shoot too wide

Leave plenty of space around the church so that you can correct the parallax distortion later in the editing software of your choice. Otherwise the building will appear to lean back, away from the camera, looking less impressively tall

### Include the street

Focus half-way into the scene and use a narrow aperture such as f16 to keep the cobbled ground nice and sharp. In low light you'll need to use a tripod to keep the camera steady as shooting at this aperture will force a longer exposure. If shooting on a tripod keep ISO as low as possible to avoid ISO noise

### TOP TIP

Keep shooting while the sun rises, that way if you get pedestrians in your shot, you can mask them out



### Ultra-wide lens

An ultra-wide angle zoom like a 10-20mm or 11-16mm will fit the whole of the tall church in when shooting from further back. This also has the added benefit of not revealing that the church is being shot off-centre to avoid the statue getting in the way

Although bleakly grey, the church can absorb vivid colours from the sun and the sky, but be aware of tourists blocking the view



© Getty



# 77

## COMPRESSED PERSPECTIVES IN LANDSCAPES

Shoot on long lenses to squash distant landscapes together with closer ones

### TOP TIP

In warmer months there's more haze which makes layers in the landscape appear further away



Telephoto lenses hone-in on a small section of the landscape. When your view extends out over a long distance, try using these lenses to flatten their apparent distance



© Getty

**To easily explain visual distortion we can break it down into two sections: extension distortion and compression distortion.** Extension distortion can be seen in wide-angle lenses. This is because the camera must be closer to the subject in order to fill the

frame. The difference in distance between various points on the landscape in relation to the lens is large and so closer sections of the subject appear stretched. The opposite is true for telephoto lenses, where the difference in distance between the landscape and the lens is minimal due to the magnification

of the lens, and so the landscape appears foreshortened. Therefore, we must use a longer focal length lens to compress the landscape and this looks great where there are several layers of distance between subjects. For example, shooting across mountain ranges, as they appear closer together than they are in reality.

1

### SCOUT A LOCATION

Search for a long view across the landscape where you can see far into the distance.

2

### SENSE OF SCALE

Place a figure in your scene for perspective, to demonstrate how far away the landscape is.

3

### LENS CHOICE

Shoot with a long telephoto lens of 200mm or more to compress the landscape.



# 78

## GIG PHOTOGRAPHY

Discover how to shoot gigs brilliantly even in the darkest, most cramped of music venues



**G**ig photography is one of the hardest genres to do right.

In one sense it seems easier because light control is taken out of the photographer's hands, and the subjects are only posed in one particular spot. However, these are more hindrances than blessings. If the lighting isn't good, and the stage is cluttered with kit, it's unlikely you'll get a great shot. Also, as most performances are done in social hours (late evening and night-time) it'll likely be dark, reducing autofocus capabilities and increasing the need for higher ISO to retain fast shutter speeds. However, there are bits of kit and camera settings you can use to get over almost any problem, so let's take a look at them in six simple steps.



1

### PICK A FAST LENS

One thing a gig photographer must have is a fast lens. A lens capable of a wide aperture such as f1.4, f1.8 or f2.8 will let more light in and therefore allow a faster shutter speed without too much ISO boost. This preserves sharpness and eliminates some noise grain.

2

### USE A WIDE PRIME

Wide-angle lenses are great when shooting up close to performers on stage. Depending on the size of the venue you may be shooting from a pit directly in front of the musicians, in which case a wide-angle like a 24mm prime lens can give super sharp results. Generally, primes are sharper than zooms.

3

### GO LONG

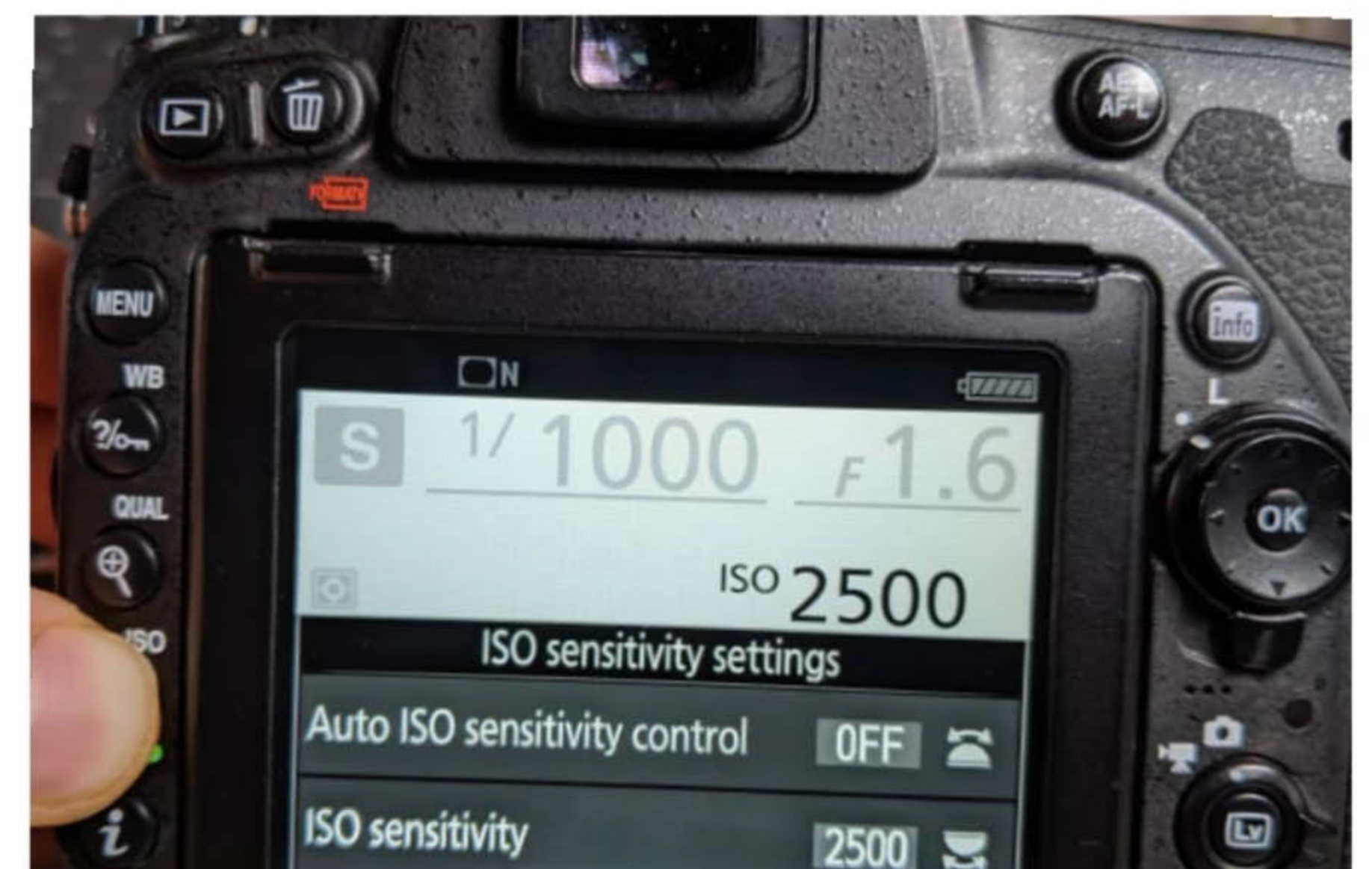
Once you're set back from the stage it makes sense to change positions regularly, so a zoom telephoto lens is most versatile here. A fast telezoom like a 70-200mm f2.8 allows you to zoom in on subjects and isolate them from the background at 200mm or take small group shots at 70mm.



Look for pyrotechnics, dry ice and other displays that enhance colour and lighting in your gig photos

### TOP TIP

Shoot a right-handed guitar player from house-left and vice versa. This is also important for singers with microphone stands



4

### BOOST YOUR ISO

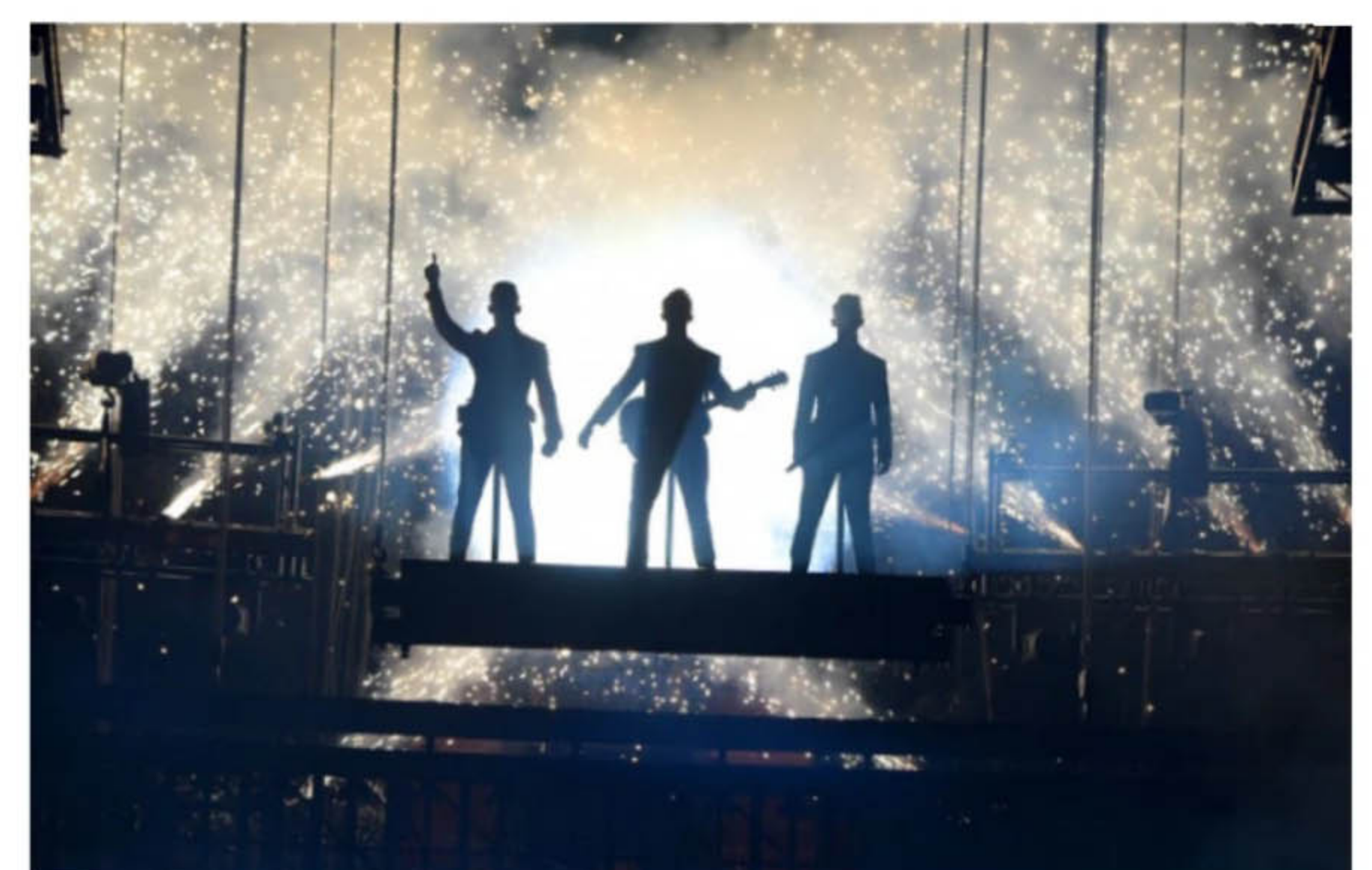
Don't worry about noise in gig photos. In fact, due to the nature of the genre it's almost encouraged. The grit that high ISO noise creates can add to the aesthetic of the photograph. This depends on the camera body, as some produce more consistent, smaller, flattering grain than others.



5

### LIGHT TIMINGS

Pay attention to the lighting during particular sections of the music (e.g. choruses and verses) and you'll notice a pattern to the lights. If you notice a nice spotlight or vibrant hue during an expulsion of dry ice, get into the right position to accentuate that when that section comes up again.



6

### LOOK FOR INTERACTION

When band members reach out, crowd surf or even take selfies with the crowd this can be a great opportunity to capture something more unique. Often bands will even interact with photographers if they are close enough, which can make for great wide-angle shots.

© Getty





# 79

## CAPTURE THE SUMMER

Landscape photographer Carla Regler reveals her top five tips for capturing stunning summer vistas

1

### UNDERSTAND YOUR LOCATION

Get to know your location; visit at both sunrise and sunset. It's essential to know where to stand and where the sunlight will light up the subject. There are smartphone apps available now to help with this, but visiting the location ahead of a shoot is still the best practice.

2

### TIME OF DAY

Shoot early in the morning or late afternoon and early evening for the best light. The colours of the lavender will change depending on the time of day and the angle of sunlight. Shadows, shapes and soft light enhance the lavender colour at each end of the day.

3

### WHICH LENS?

While there is nothing wrong with shooting with a wide-angle lens, don't be afraid to shoot with a telephoto lens, something like a 300-400mm. These lenses are ideal when you want

to simplify a scene: you can pick out strong subjects, making them feel closer and giving more visual impact.

4

### CREATIVE BLUR

Use a tripod to play around with creative blur to add an element of motion to your image. A tripod will allow you to create an image that has a slower shutter speed, allowing the lavender to move in the wind. Here it creates a lovely soft look in the foreground while keeping the barn sharp. Also set the height of the tripod so the rows of lavender flow tighter together, like you see here.

5

### TIME OF YEAR

Lavender only has a short bloom. Arrive too early, and it will be sparse and green; too late, and the farmers will start to cut the fields. Asking local people, Google and social media is often a great way to check out timings, and to ensure the lavender is in great condition to photograph when you arrive.







# 80

## GOLDEN GATE BRIDGE

Looking through the eye of the bridge you can shoot the city lights of San Francisco

**To take this shot, head out towards Hawk Hill, then shoot during twilight when the city and bridge lights come on and there's still a little colour in the sky.**

Use a long telephoto lens like a 150-600mm to zoom in on the bridge and frame some of the city in between the gaps of the uprights. It's possible to shoot this handheld with a high ISO, but better with a tripod and exposure delay mode engaged so that you can use a slower shutter speed. The hills in the background will fade into a purplish hue in amongst the light pollution from the city's street lights.

1

### USE A LONG LENS

A telephoto zoom like a 70-200mm or a 150-600mm lens will be perfect for close-up shots of the bridge. This allows a more minimalist composition using the bridge to frame the city behind.

2

### HEAD UP HAWK HILL

To get a view that looks down on the bridge with San Francisco behind you'll need to head up high. Hawk Hill and the surrounding area provides a great lookout point from which to shoot.

3

### BEWARE OF SHOOTING PERMITS

There are many restrictions on filming and shooting near the Golden Gate bridge, and there's a strict no fly zone for drones in the area. To make sure you're okay to shoot head over to [http://goldengate.org/permits/filming\\_photography.php](http://goldengate.org/permits/filming_photography.php) to see if you're allowed to shoot commercially in your chosen location.

### TOP TIP

A polarising filter is just the thing for cutting down haze as you shoot towards the city



Position the frame so the bridge cuts across at angle, leading the viewer's eye



© Getty



# 81 ANIMALS IN YOUR GARDEN

Shoot regularly in your garden to improve your success with wildlife photos

## TOP TIP

Move slowly when making adjustments and keep as quiet as possible to prevent scaring off the animals



Capture frogs and toads that live in garden ponds with long lenses and polarising filters to cut through glare



© Getty



**S**hooting animals closer to home is the perfect way to practice wildlife photography. Begin by setting up food stations for birds, wild mammals and other animals near a window in your home. Measure out the minimum focusing distance of your lens, for

example a 70-200mm may have an MFD of 1.4m, then place the feeding stations that distance away to get the subjects as large in your frame as possible. You can shoot through an open window while still being hidden by the house, or if the animals are easily frightened close the window and shoot through the glass. If

the window is closed a polarising filter may remove glare, but the best piece of kit to use is a silicone lens hood that sits over the end of the lens and onto the glass. Just make sure you clean the window inside and out, using a streak-free cleaner, or you may find your photos end up looking muddy and grey.

1

### ATTRACT SUBJECTS

Feed animals year-round to attract a variety of visitors to the garden.

2

### FREEZE ACTION

Use fast shutter speeds to freeze their movement, and bump up the ISO in low light.

3

### SET THE SCENE

Place feeding stations in front of attractive backdrops like bushy foliage for added interest.



# 82

## PAINT WITH LIGHT

Armed with a few torches and LEDs, we spent an evening by a lake and explain how to create symmetrical light paintings

**In 1882, pioneering photographer Georges Demy attached light bulbs to an assistant and told him to jump.**

Ever since then photographers have been combining moving lights and long exposures to ‘paint’ with light. For a fresh approach to the technique, we thought why not use reflective surfaces to enhance the effect? Whether it be water, glass, mirrors or even simple Photoshop image-flipping, a little reflected symmetry can take amazing light-painted patterns to a whole new level.

If you’re new to light painting, you’re in for a treat. It’s one of those wonderful techniques that demonstrates just how exciting photography can be once you

start experimenting with your exposure. A light painting is created by moving any light source through a dark scene while the camera’s shutter is locked open. In exposure terms light is accumulative, so dragging a torch across the frame is like taking chalk to a blackboard.

Besides a sturdy tripod, a dark environment and a few torches, the key here is your camera’s Bulb exposure mode, which lets you lock open the shutter for as long as you like. With it we can take exposures that last for several seconds or even minutes. Once you get the basics right, the real fun is in experimenting with different light sources and moves to create wonderful patterns like this. So let’s go...



## PREPARE YOUR KIT

Find out about the camera settings and gear you need to paint with light



1

### COMPOSE AND FOCUS

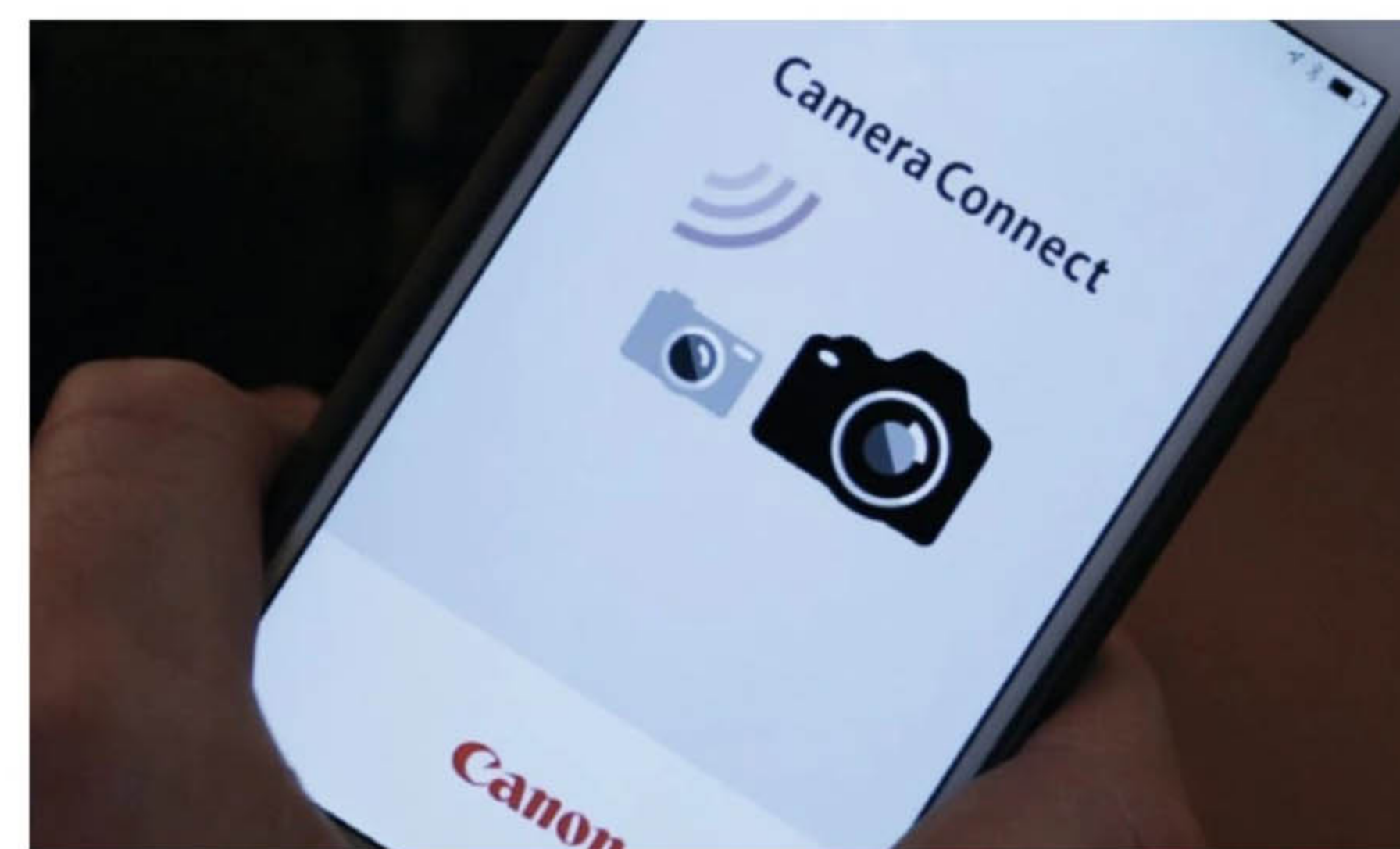
Set up on a tripod. It can be tricky to get the framing right so compose loosely. We don’t want the lens hunting for focus, so pre-focus on a point in the scene then switch to manual focus.



2

### SET BULB MODE

DSLRs max out at 30 seconds, which isn’t long enough. For more time set Manual mode and the shutter speed to Bulb. This way the shutter stays open for as long as the button is engaged.



3

### LOCK THE SHUTTER

We need a remote release to lock open the bulb exposure, either a cable release or – even better – a wireless one. DSLRs with Wi-Fi can often be triggered with a smartphone app.





160  
sec

f6.3

ISO  
100



4

#### TAKE A TEST SHOT

Take a test shot to work out the ISO and aperture. Start at ISO100 and f/8, then start a Bulb exposure and try shining your light sources. If it's too dark, open the aperture or bump up the ISO.

## HOW DARK?

Light painting needn't be carried out in the pitch black. In fact, a little dim ambient light will help enormously, as you can see what you're doing. But the longer the exposure, the more the ambient light plays a part and the lighter the scene will be. You can see in the main image here that the glow from the city beyond the lake has lightened the sky. To the naked eye it was nowhere near as bright – but when exposed for a hundred seconds, it becomes much brighter.

### TOP TIP

For super smooth light trails attached an LED torch to a piece of string







## ESSENTIAL KIT DIY LIGHT-PAINTING GEAR

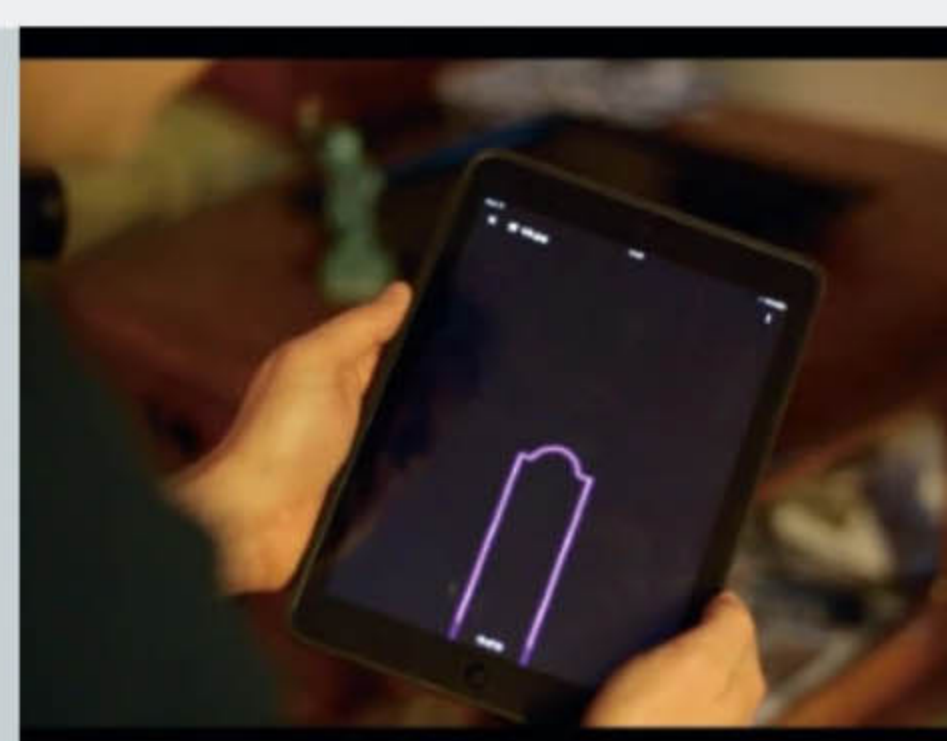
You don't need specialist kit to make impressive light painted imagery – simply raid your cupboards!



**1**

### TORCHES

An LED torch is a good choice for light painting, as they're usually fairly strong, have long lasting batteries, and you can shine them through coloured materials.



**2**

### IPAD

Tablet and phone screens can emit plenty of light, so you could use on-screen images to create all manner of light painting effects like still life backgrounds.



**3**

### COLOURED CUPS

You probably have items around the house that will work just really well for light painting. Taping a torch to a standard coloured cup worked for us.



**4**

### PHONE TORCH

Moving around in the dark, particularly near water, is tricky. A weak light such as your phone's lock screen will help and shouldn't show in the exposure.



**3**

### LIGHTSABRE

Kids' toys, such as lightsabres or other light-emitting wands, are great for light painting. They also make it easier to create smooth, flowing shapes, as you can swing them in steady arcs.





## SETUP 3 SINISTER SILHOUETTES

You can have lots of fun with light painting by creating silhouettes, like this sinister-looking figure. All you need to do is move the lights behind a person while they stand perfectly still. Here we took our time, swinging a set of double torches around behind the figure

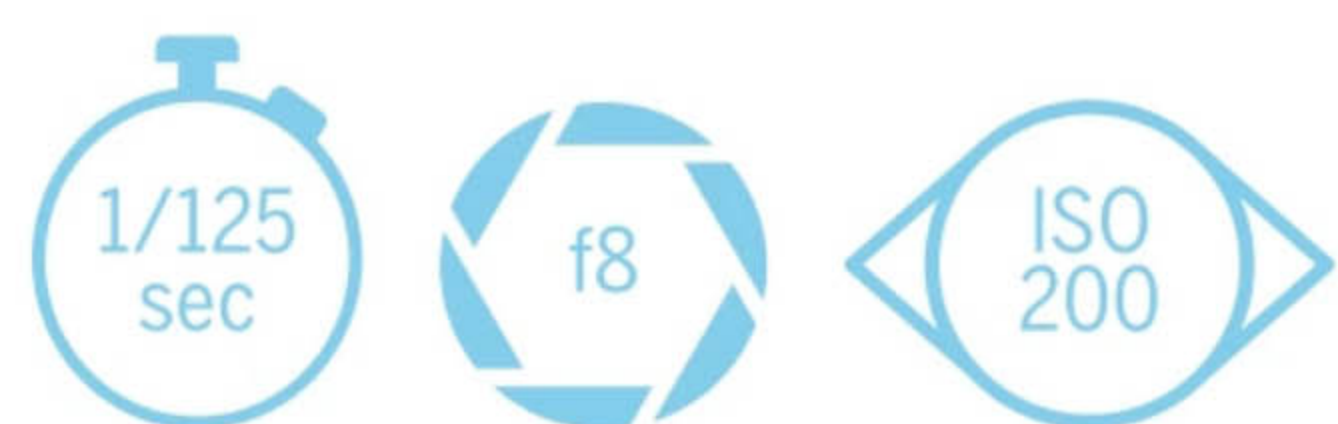
and making sure the entire area behind his body was painted. Once done, we used a green coloured cup in front of the face, flashed twice to create his glowing green eyes.

**Kit needed:** Tripod, remote release, torch and coloured cups

**Exposure:** 160 secs, f6.3, ISO100



# 83



## CAPTURE LEADING LINES

Use natural and man-made leading lines to direct attention through the image

### TOP TIP

#### Points of interest

Compose points of interest along leading lines for the eye to focus on



**A** leading line is a natural way to guide a viewer's eye through a photograph and have them focus on areas of your scene that you want to highlight. Once you've established the most interesting part of your landscape look for lines that point towards it. This could be walking paths, roads, cliff lines, rivers, waterfalls, clouds in the sky, mountain ridges or even bridges. Try not to let the lines leave the photograph too quickly, or at least not without reaching your main subject, as the eye will be lead out of the image, and onto another one. The technique here is to retain attention for as long as possible.





The roads that wind through Tuscany, Italy, provide the perfect leading lines to guide the eyes through the frame

### Hit a focal point

Try to angle the shot so the lines reach and stop in the centre of the

### Set the camera grid

Use the rule of thirds to place leading lines when you're unsure of how to compose



# 84

## COLOSSEUM

Head out when it's raining for dream-like reflections of the Roman amphitheatre

### TOP TIP

#### Try multiple angles

It's hard to fit everything in on the first attempt, so you should try vertical and horizontal orientations and move the camera around until you can fit the whole building in



**It doesn't have to be blue skies and sunshine every time you shoot a famous landmark, in fact, it pays to head out in inclement weather.**

Here, a puddle of muddy rainwater provides a perfect reflection in front of the Colosseum in Rome, Italy. Shooting vertically, the architecture is doubly emphasised with trees handily framing the building to camera-right allowing for a comfortable crop. It's important to use a tripod that can lower almost all the way to the floor for this type of shot as you'll need to be just a few inches above the puddle for it to work.

1

#### USE A PUDDLE

Not only will a puddle create great reflections for your scene, but it'll also force others to walk around and away from the camera. That means clear views, free from tourists. Combine this with a dusk shoot and a longer exposure and the rest of the pedestrians will disappear into a blur.

2

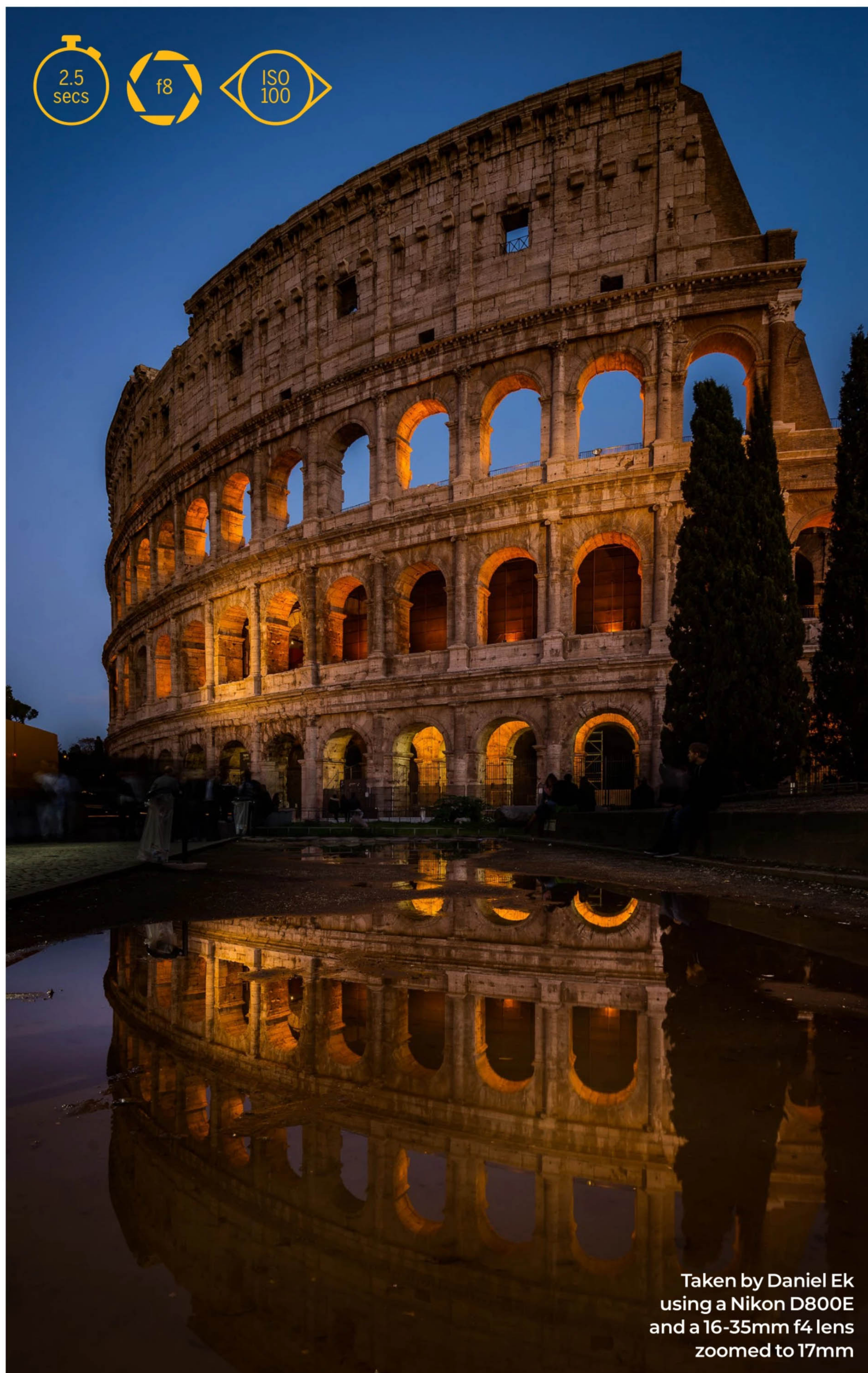
#### SELF-TIMER

Travelling light you'll have only your camera and a tripod. It's possible to take long exposures without a remote shutter release by engaging the self-timer. The process might take a little longer but the images will be sharp, free from camera shake.

3

#### METER THE WHOLE SCENE

Use matrix/evaluative metering in your camera to meter light from the whole scene, rather than one specific spot. In a semi-automatic mode like aperture priority that means an average exposure that avoids clipped highlights or shadows.



Taken by Daniel Ek  
using a Nikon D800E  
and a 16-35mm f4 lens  
zoomed to 17mm

© Daniel Ek



# 85

## CLOUD REFLECTIONS

Clouds of every colour will add character and mood to landscapes



**C**louds make scenes more dramatic and vivid, but don't always wait for the dark and stormy

**kind.** Gentle and colourful pastel clouds have their place in a landscape, too. Research the different types of cloud, each varying in shape and size, as every one will influence the mood of your image differently. Cumulus clouds are those bright puffy clouds that appear when the weather is good and the skies are clear. With this type, a polarising filter can be used to separate the contrast between the clouds and sky, also enhancing its blue tone.

Alternatively, soft and wispy cloud formations look beautiful when streaked across the frame with a long exposure – especially during the golden hours, where warm light adds dimension and colour. Shoot long exposures during the day by using a neutral density filter, to limit the light entering through the lens and enabling you to use extended shutter speeds. The right speed depends on the speed of cloud movement, but around 15 seconds is a good place to start.

Stunning, vibrantly coloured cloud formations are reflected on a still morning lake, in Banff National Park, Alberta, Canada

### Shoot with support

Use a tripod and remote release when capturing long exposure cloud shots

### Wait for wind and cloud

Head out in breezy conditions to capture dynamic cloud movement

### Reduce the light

A graduated neutral density filter will balance a bright sky with the foreground

### TOP TIP

#### Watch the lights

Underexpose by a few stops to avoid blowing the highlights of very bright clouds







## SHOOT STROBOSCOPIC ACTION PORTRAITS

Use rapid-fire flash to create incredible staccato action

**T**his stop-motion effect is created by a pulsing flash that fires lots of times during a long exposure, freezing the action multiple times as our dancer moves through the frame.

Known as stroboscopic flash, it's an interesting technique to try on any moving subject. All you need is a dark space, a tripod and a speedlight with a stroboscopic or 'multi' mode. Timing plays a huge part here, and in three

distinct ways. First there's the timing of the flash – you can choose the number of flashes and determine how quickly they fire, so you'll get varying results depending on the flash count and frequency. Secondly, there's the timing and flow of the subject's motion – actions that might look graceful in real time can result in a jumbled mess when used with the stroboscopic effect, so there's a good deal of trial and error involved in nailing the pose. Thirdly, there's the art of

pressing the shutter button at the right moment – try shooting the same sequence twice and you're likely to get very different results, as there can be dramatic changes depending on the split second that the shutter button is engaged.

It's unpredictable, but that's part of the charm. You won't know what you're going to get until you look down at the LCD after the exposure. But when the lighting, the posing and the timing come together in harmony, the results are worth it.



# THE SETUP PREPARE FOR STROBOSCOPIC BEAUTY

Here's what you need to create a multi-flash portrait with beautifully smooth movement

**1 TRIPOD**  
We need to keep the shutter open for a second or so to allow the motion and flashes to be captured. The camera must stay still, so a tripod is a must. Our exposure time was 0.8 seconds here, during which there were 8 flashes.

**2 SPEEDLIGHT**  
The stroboscopic look is created with a sequence of quick flashes. Most modern speedlights are capable of it. The burst illuminates the subject several times during the shot, allowing us to create a fragmented action shot.

**3 DARK ROOM**  
If there's too much ambient light then the subject will be blurred, so turn off the lights and block any windows (but leave enough ambient light to see, no one wants to trip over a light stand!) If you don't have space, try outdoors at night.



**4 BACKDROP**  
A dark backdrop is essential. If it's too light then it'll seep into the subject and weaken the shapes we're creating. A seamless roll of dark grey vinyl like this is ideal.

**5 WIRELESS TRIGGER**  
We're better off firing it off-camera than having it attached to the hot shoe. So use a wireless trigger and receiver. It gives us the freedom to position the light freely. A sync cable will also work.

**6 FLAG**  
The rapid fire flash has a cumulative effect, so any stationary parts of the scene will turn out very bright. Angle the flash away and block it from hitting the backdrop with a flag.



# TAKING THE SHOT

Discover how you should prepare your camera and flash for the stroboscopic effect

## FREQUENCY AND HERTZ

Hertz is a generic unit of frequency that tells us how often something will happen. In this case it lets us know how many times the flash will fire in one second. So at 1Hz it fires once per second, at 10Hz 10 flashes per second. Many flashes will also have a flash count setting that lets us determine the total number of flashes. We can divide the flash count by the hertz to come up with the correct shutter speed for our flashes. For example, if the flash count is 10 and the Hertz is 20, we know we'll get 10 flashes in half a second.



1

### SET THE EXPOSURE

Here's a good starting point for your exposure. Set to manual exposure, shutter speed to around 1 second, aperture to f11 and ISO100, then take a couple of test shots. If the background is too bright, close down the aperture or lower the ISO.



3

### POSITION THE LIGHT

By placing the light behind the subject to one side we can illuminate the edge of her figure. This enables us to emphasize the shape of the body while still leaving the shadow areas we need to keep the effect from looking a bit too muddled.



5

### FLUID POSING

The results of strobo flash can be unpredictable, so try different poses. Have your subject move from one side to another, or ask them to keep the body still and move the arms like this. Fluid motion works best, as it means the various flashes will be more evenly spaced.



2

### CONTROL THE FLASH COUNT

Most speedlights let you set two strobo controls. The Hz setting controls the flashes-per-sec, and the flash count determines total flashes. With flash count 10 at 8 Hz, we'll get 10 bursts over 0.8 secs. Dividing the Hz by the count gives shutter speed.



4

### THINK FLASH POWER

The more flashes there are per second the lower the flash power. So, higher Hz and flash counts mean lower output – you may need to bring the flash closer or adjust your exposure. If it looks too dark, try increasing your ISO or open up the aperture.



6

### TRIAL AND ERROR

A shoot like this involves a fair share of problem solving and messy misfires. It's about finding unity between the number of flashes, the posing and the positioning of the lights. Things can look busy like this, so experiment with the number of flashes too.



# STEP BY STEP FINISH OFF IN PHOTOSHOP

Use these three top tips in Photoshop or Lightroom to enhance the stroboscopic effect



**1 MAKE LOCAL ADJUSTMENTS**  
Use Photoshop or Lightroom to boost the exposure and enhance contrast. The Adjustment Brush is useful for lightening bits of the pose that may not have been caught by the flash. After setting up the tool with positive Exposure and Clarity, we paint to enhance areas.



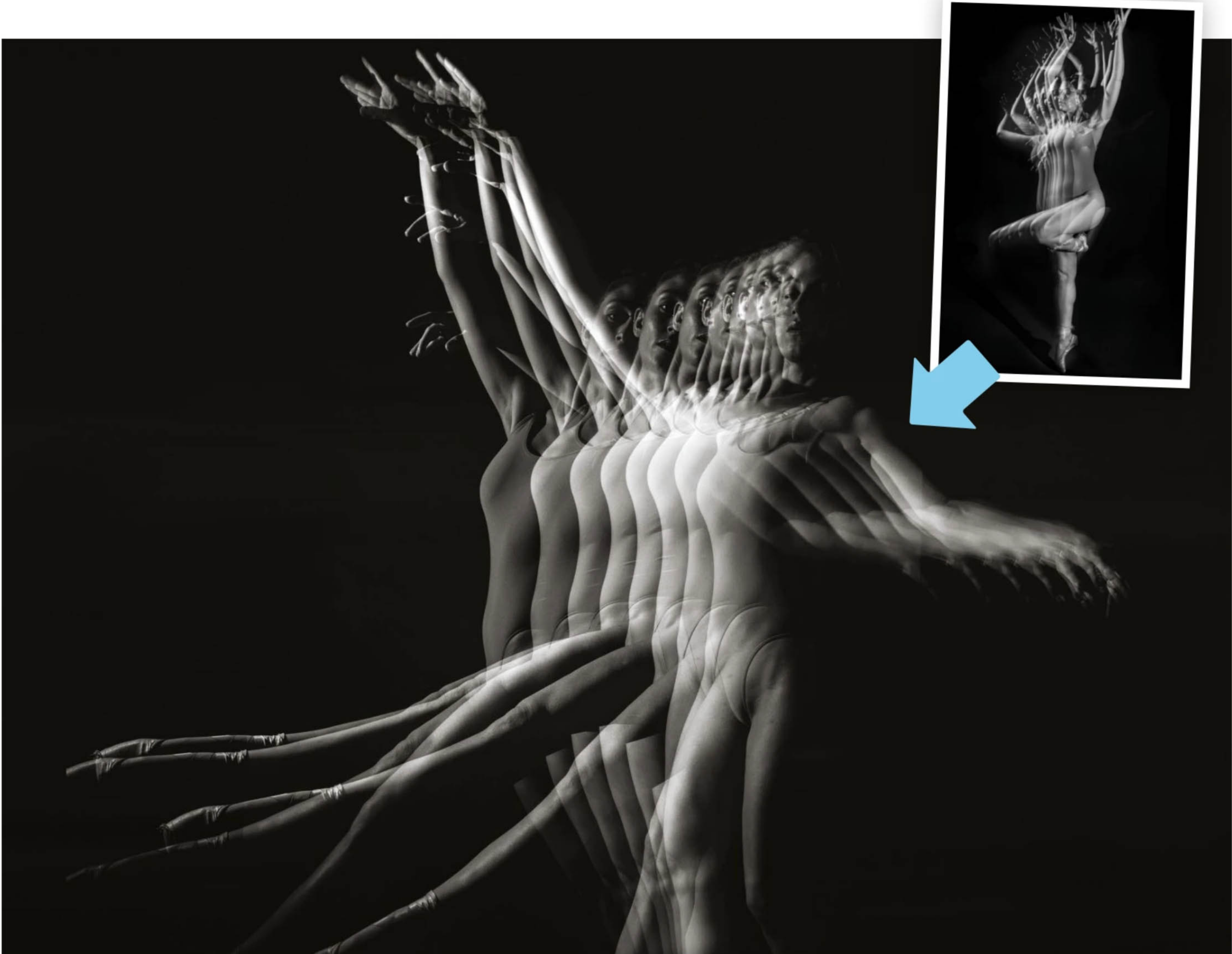
**2 CONVERT TO MONO**  
A black-and-white conversion is a great simplifier, so it's definitely one to try out here. A stroboscopic effect can sometimes look too busy in colour. In Lightroom or Camera Raw, we can experiment with the different black-and-white presets in the Basic Panel. High contrast shots are often more striking.



**3 TRY A COMPOSITE**  
The simple background makes it easy to combine several poses. This is best done in Photoshop. We drag and drop the three images into one document and position with the Move tool, then set the blend mode to Lighten, add a layer mask and paint with black to blend them together.

## NEXT STEPS ADD ANOTHER FLASH

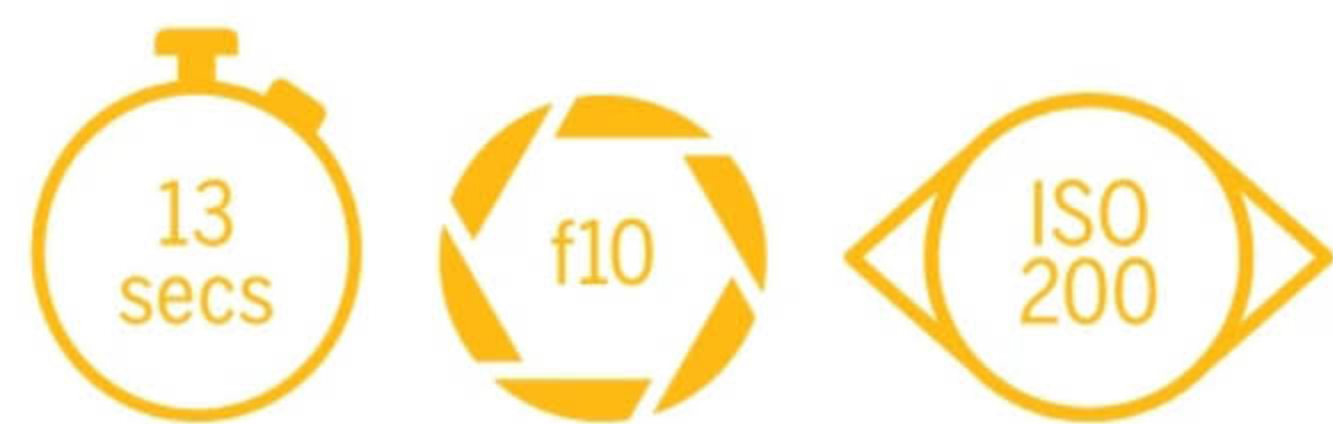
A second light can add an extra dimension to the effect



Why not add a second burst of flash? You could try syncing a second speedlight with the first so that they both fire in unison, or alternatively pop it manually during the exposure as we've done here. This way, it adds extra light to one moment in the pose. In the image on the left the light is coming from one speedlight. You can see each moment in the sequence is lit equally. By contrast, in the image below we added an extra single burst from camera-right, fired manually by pressing the 'test' button towards the end of our second-long exposure. It adds shape and definition to the right-most position of the subject.



# 87



## LIGHTNING STRIKES

Electrifying tips for capturing bolts of lightning during a otherworldly thunderstorms

**C**apturing dramatic forks of lightning as they dart across a stormy sky requires plenty of patience, but also luck.

Stormchasers are professionals who head out to shoot the weather at its most dangerous and dramatic, so it's important you know what you're doing when you head into a storm with your

camera. For a start, make sure your camera is weather-sealed. In terms of keeping yourself safe, you could shoot in a vehicle through a window mount, rather than outside in the open elements.

It's hard to predict when lightning will strike, but by using Bulb mode and keeping the shutter open for longer durations, you can improve your chances.

Using a cable release or remote control, set a wider aperture of around f11, and an ISO of around 100-400. Then, as soon as the lightning strikes, close the shutter. With lightning, you'll need to use manual focus, prefocusing on where the lightning is likely to strike. Moisture can soften the look of lightning, so you'll get sharper results shooting away from heavy rain.

### TOP TIP

#### Shutter strike

A Lightning Trigger is a hot shoe-mounted device that will fire the shutter exactly when lightning strikes



### Cut out distractions

Aim for simple compositions and avoid power lines or traffic

### Limit exposure time

For the sharpest images, keep the shutter open for the shortest possible time

### Use a versatile zoom

Flexible telephoto lenses such as a 24-70mm or 70-200mm will help with composition

Photographer Mike Mezeul captured multiple cloud-to-ground lightning bolts striking down at sunset from a supercell near Throckmorton, Texas

© Mike Mezeul



# 88



**TOP TIP**  
**Lens hoods**  
 Block light from hitting the front element of the lens to reduce flare, and also protect against knocks and rain

## EMPHASISE SCALE

Plot sun movement and shadow casting for next-level cityscapes

**A great way to demonstrate the scale of large cities is to shoot from unusual angles.** To convey the sheer scale of cities it helps to get up high. Head to viewing points, ask for permission to travel up tall buildings or skyscrapers and shoot across the city, revealing the network of roads,

and intersections that criss-cross through busy streets. Similarly, a sense of scale can be achieved by shooting from street-level and aiming up. With a wide-angle lens and a tripod you can take long exposures to blur passing cars as they whizz by the motionless buildings. Some streets may never see a

lick of sunlight, whereas others have sun blazing down on them all day long, it depends where the buildings cast their shadow. Use an app to note the time and day when the sun will shine in the right direction, for example, Manhattanhenge occurs twice a year when sunset and sunrise aligns with the east-west streets.

### Track the sun

Calculate shadows cast by buildings with apps like PhotoPills or The Photographer's Ephemeris

### Move to a higher spot

Shoot the city from up high to capture a grand sense of scale

### Create drama

Get down to street level and capture the buildings as they tower into the sky

The sun sets in Manhattan right in the middle of the east/west facing streets only twice a year



# 89

## MASTER THE MOON

Capture amazing images by attaching your DSLR to a reflector telescope

**This is one of the most popular subjects in night photography – the Moon is beautiful to look at but also very challenging to capture in a photo.** Anyone with a long zoom lens or a point-and-shoot camera can get a decent photo, but it most likely will not have the same impact as an image with detailed texture of the Moon's surface without any further processing. By using the wrong camera settings, poor focus or an unsteady tripod, the result will be a photo that may look right at first sight, but upon zooming in the errors will become evident. The longer the focal length, the more attention is needed in order to get a sharp photo. The method that you will learn here uses a T-ring adaptor coupled with a DSLR camera and a reflector telescope. This method produces stunning photos of the Moon that are rich in detail, and at a very low cost. For this example, a Sky-Watcher

Newtonian telescope with a focal length of 650mm has been used, along with a 2x Barlow lens that came with the kit. The total magnification is similar to a 1,300mm zoom lens (it also depends of the length of the T-ring). The camera settings are also applicable when using a zoom lens.



### BEFORE

#### Poor focus

Shooting speed is correct but the focus is poor. At first glance the photo looks decent, but is not sharp enough to keep detail when zoomed in



### FINAL IMAGE

#### Up close and personal

This final image is rich in texture; the surface detail invites the viewer to explore the lunar landscape. Apply the techniques to get the same results



1

### PREPARE THE CAMERA

Attach one end of the T-ring to the camera and the smaller end to the Barlow lens of the telescope. Now you'll need to use the extension tube of the T-ring if you require bigger magnification.



2

### PLACE CAMERA IN TELESCOPE

In order to reduce vibration due to the wind, the camera strap must not be hanging freely. Tidy up the strap around the telescope or remove it completely.



3

### ALTER SETTINGS

Select mirror lock-up and set the timer to ten seconds even if you have a remote release. Select Manual mode and an initial shutter speed of 1/180 sec and ISO 800.





#### 4 POINT TELESCOPE AT THE MOON

Use the viewfinder or Live View to centre the Moon in the frame. In Live View, set the camera to one of the automatic modes like Aperture Priority.



#### 5 GET IN FOCUS

In Live View, magnify the image to the maximum allowed. Find lunar features (like craters) in parts far from the centre of the Moon to help with the focus. It may take a few attempts to get this right.



#### 6 SHOOT AWAY

Switch back to Manual mode and recompose the Moon in the frame. Play with the shutter speed and ISO for the right exposure. Try to never go below 1/120 sec. If the Moon does not fit take a panorama.



# 90

## URBAN ARCHITECTURE

Looking for a more expressive way to shoot modern buildings? Lauren Scott shows you how to slow down time by using ND filters

**T**here are many different ways to photograph urban architecture. While some commercial photographers want everything crisp, clean and bright, a fine art approach might transform the architecture into fluid forms and shapes that are pleasing to the eye. Fine art urban architecture is simple and pared down. In this project we'll be showing you how to capture simple yet expressive mono scenes. We'll be using neutral density filters to help us reach those extended long exposures in daylight and will render the cloud movement silky-smooth behind our subjects. These shots work best with the camera pointed directly upwards to make the buildings appear more looming and impressive, and a wide-angle lens perspective accentuates the shapes of the buildings at hand. Modern structures suit this technique thanks to their clean lines, but you'll still need to find the best angle. It's great to slow down your image-taking, but the main challenge is calculating the right exposure time once the ND filter has been attached. After the shoot, use our editing tips to convert your images into mono masterpieces. Get ready to take some surrealist stunners...

### TOP TIP

ND filters often give a blue-ish colour cast to images, but this isn't a problem when converting images









# DSLR TECHNIQUES SURREAL SCENES

Professional results are achievable provided you work in the right order



## 1 TIME IT RIGHT

Check the weather before your shoot – you need cloud movement to create blur. Ideal conditions are light winds with around 60% clear sky and 40% cloud cover. Walk about your chosen location, and look for a subject and the best angle before setting up a tripod.



## 2 SET A STABLE BASE

Mount your camera on a sturdy tripod, ensuring that the tripod head is securely locked. Point your camera directly upwards towards your subject. Cover the camera's viewfinder with black tape to prevent light leaking in during the long exposures.



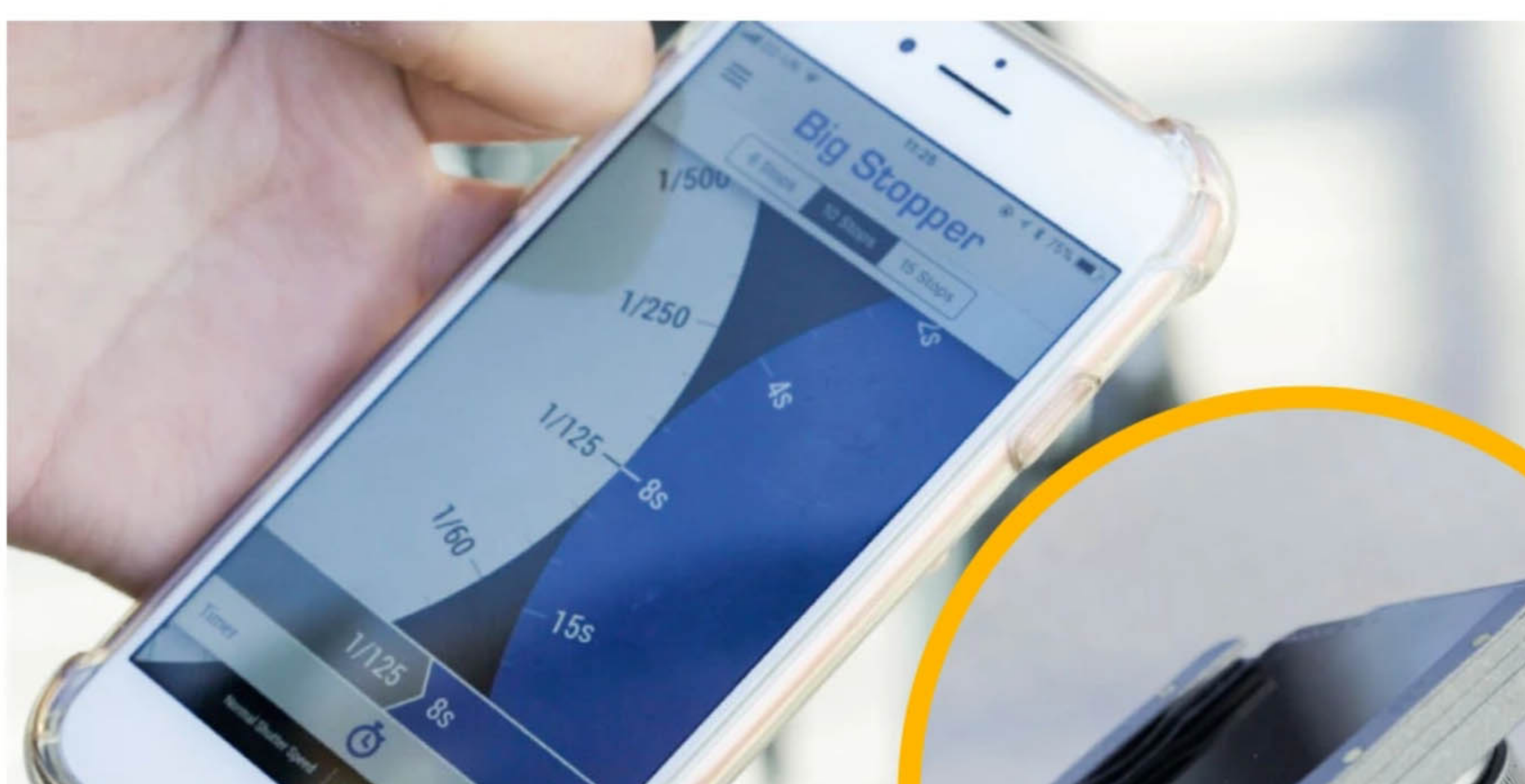
## 3 FRAME AND FOCUS

Engage Live View mode and use it to compose the frame. A vertical or square composition that uses symmetry will keep things simple. Focus on the scene with autofocus, then switch to manual focus. Turn off image stabilization if your lens has that option.



## 4 INITIAL EXPOSURE

In Aperture priority mode, set an ISO of 100 and start with an aperture of around f11. Take a test shot and note down the shutter speed that your camera sets. The correct shutter speed to use once the ND filter is attached will be calculated from this value.

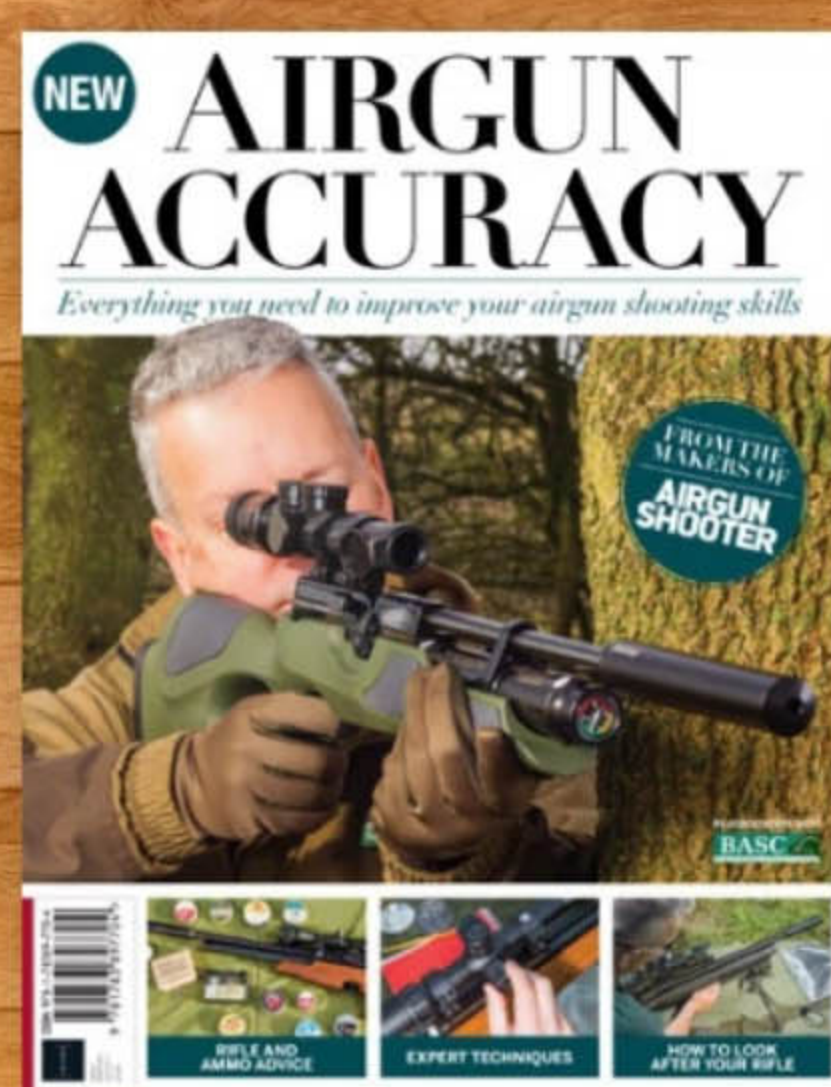
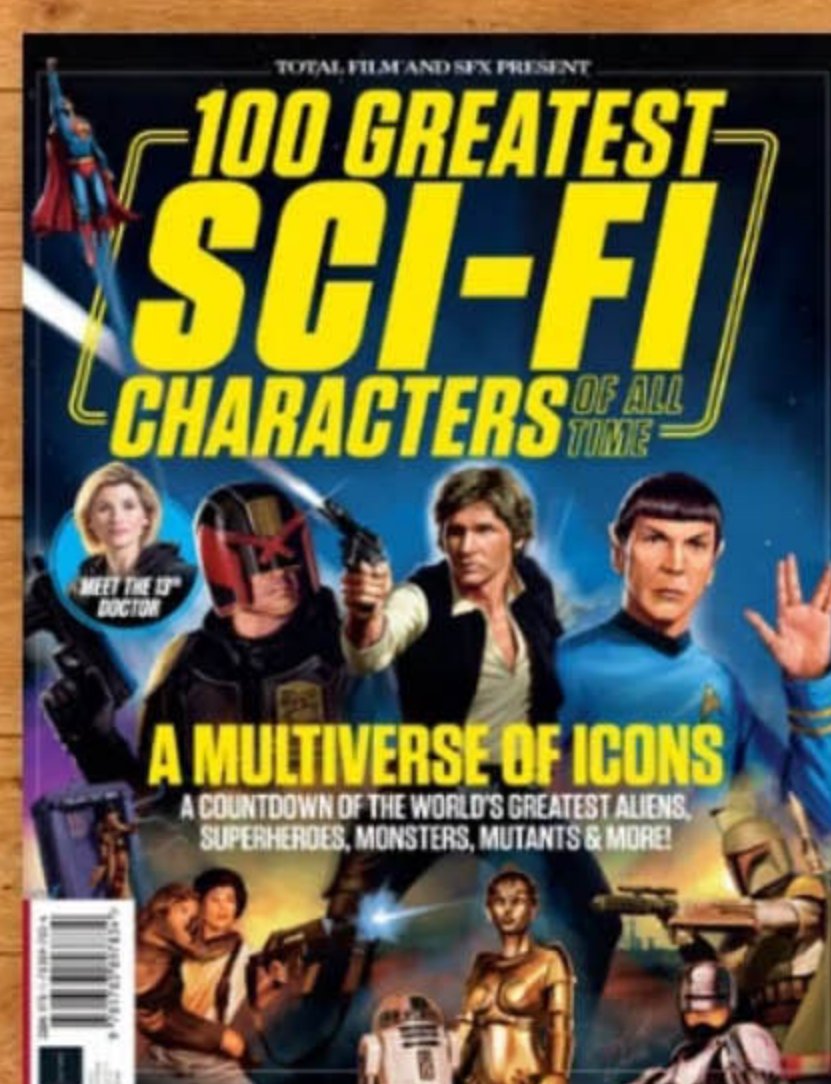
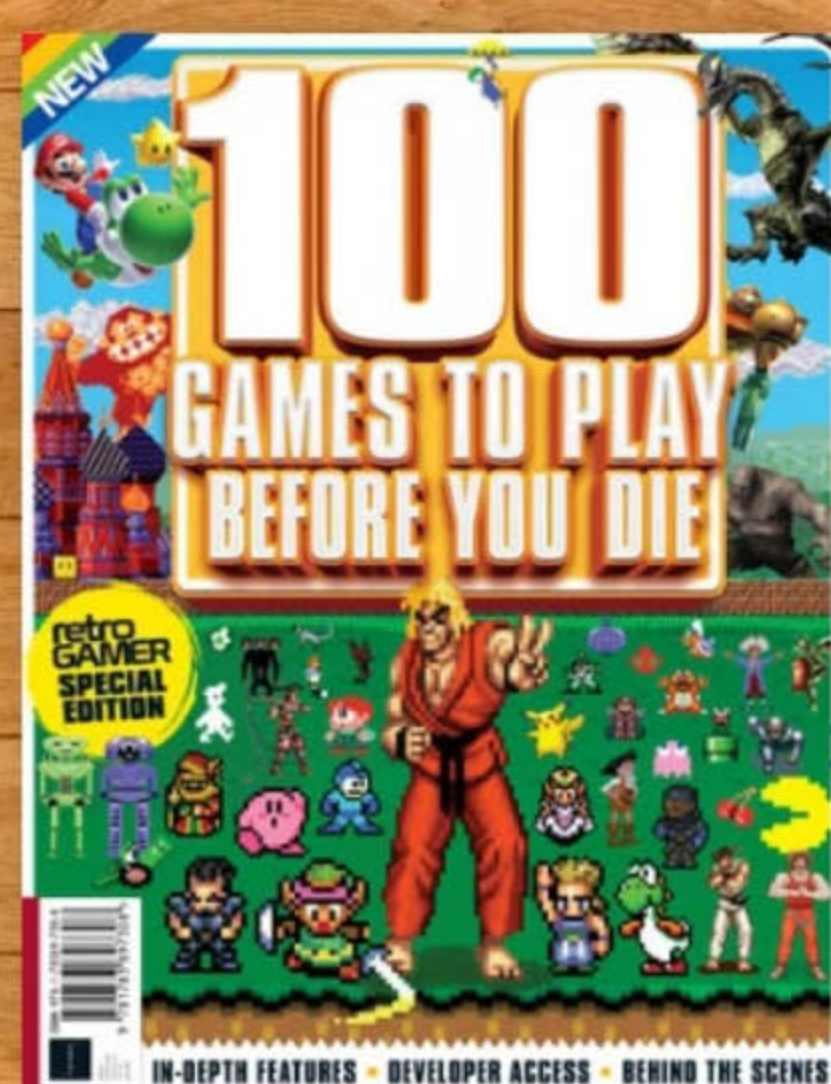


## 5 STOP THE LIGHT

Carefully attach a strong ND filter to your lens (we used a 10-stop Lee Big Stopper). Next, calculate your new exposure time. We used the Lee Stopper App, but a table was also supplied with our filter. Our exposure time was extended from 1/60 sec to 15 secs.

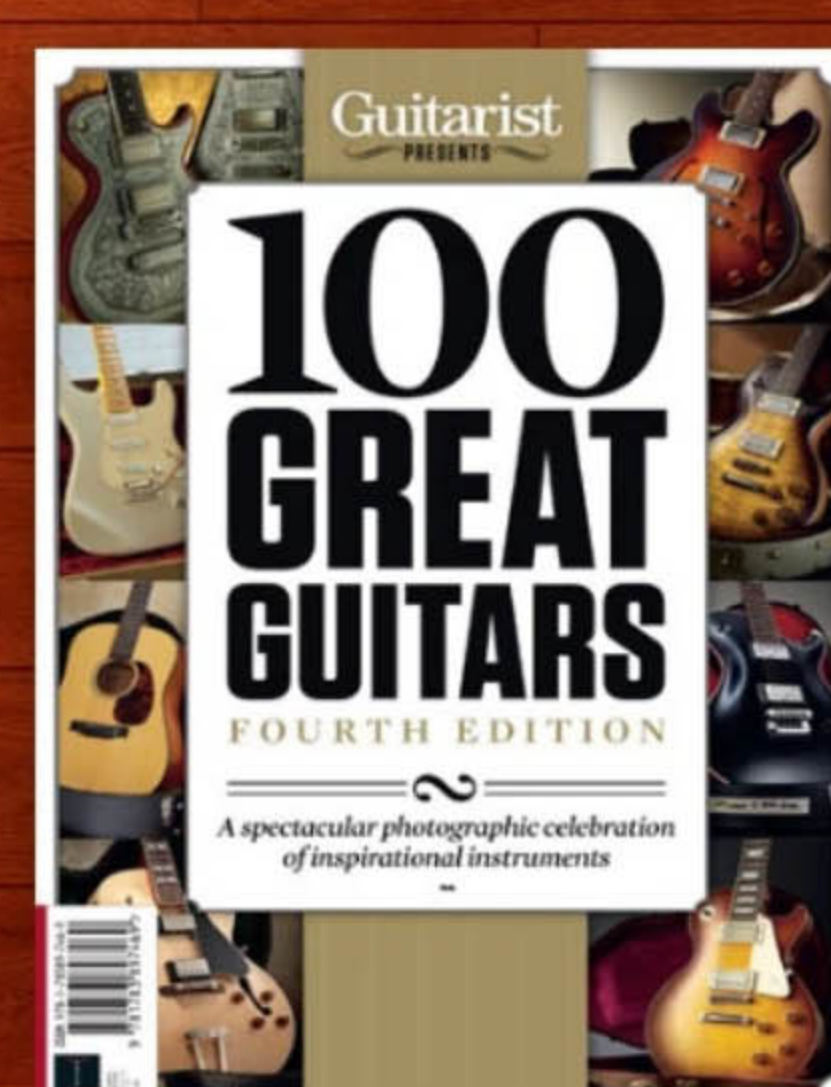
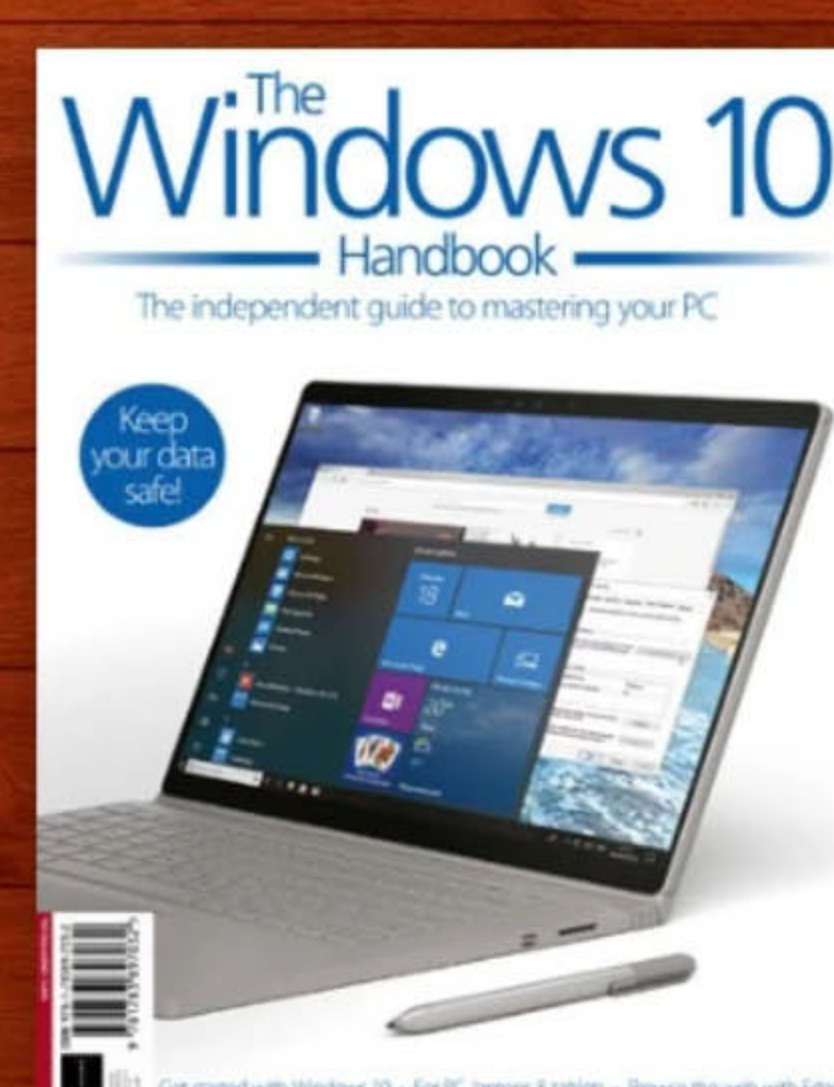
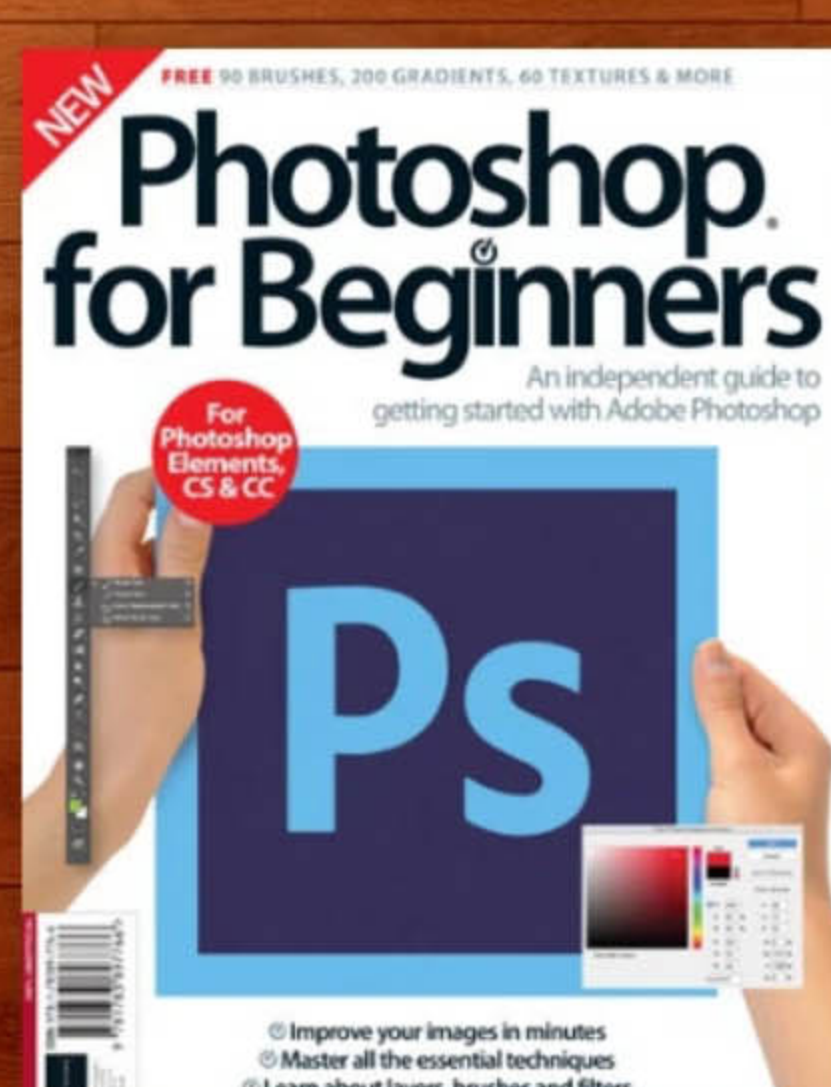
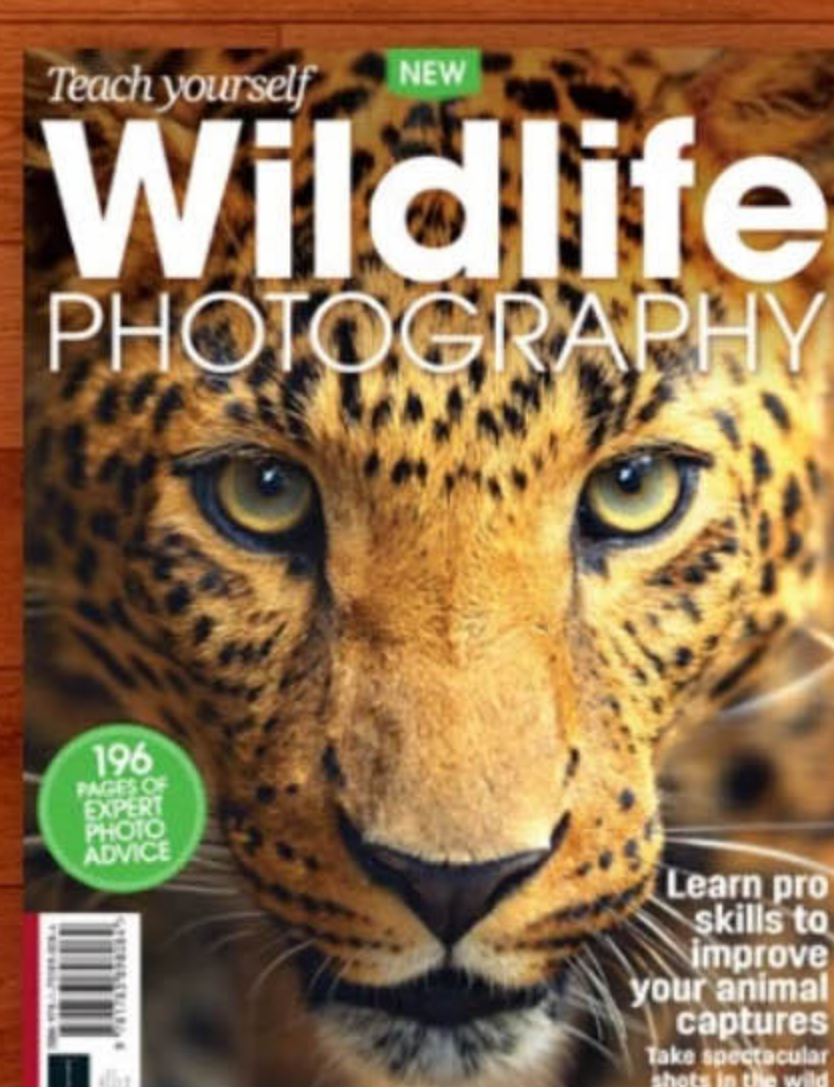
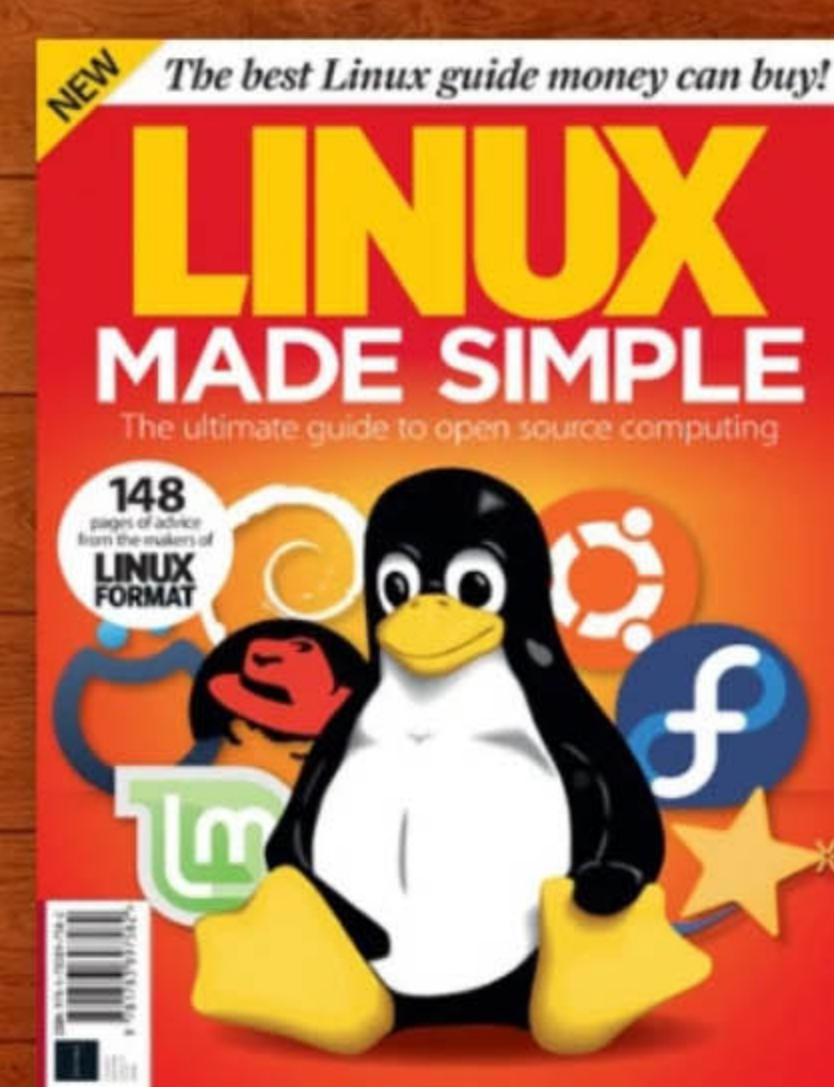
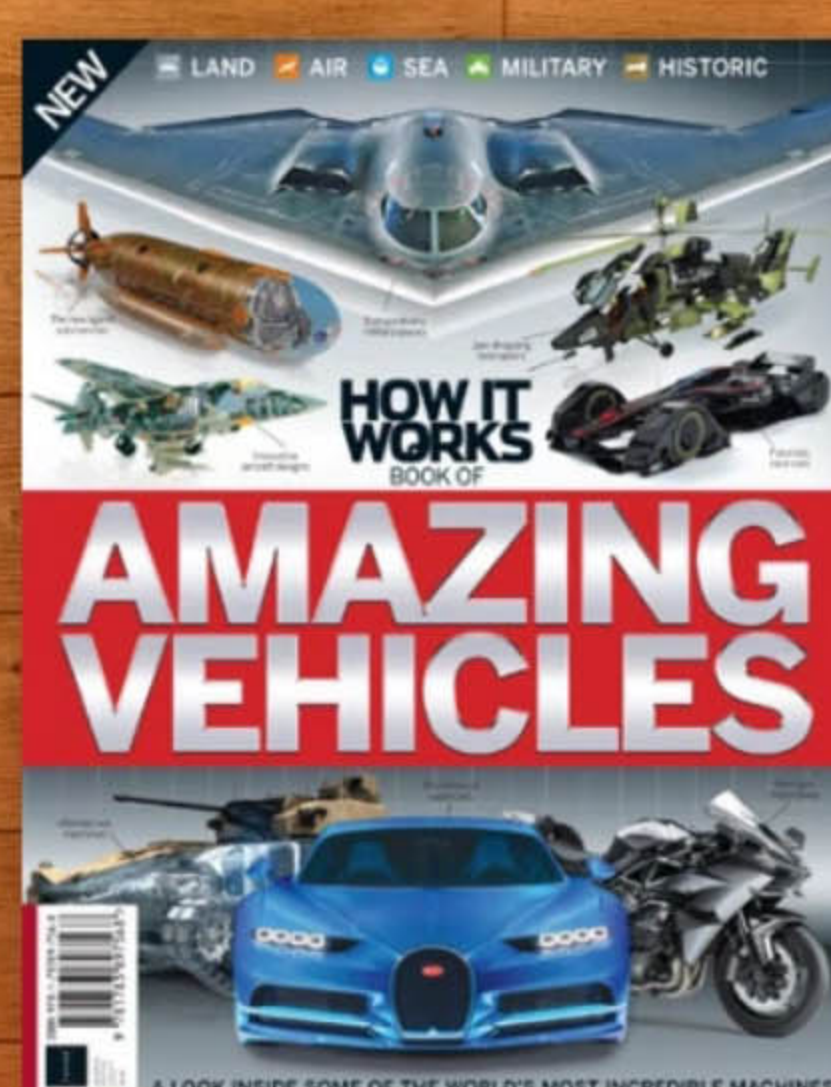






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# 91 PANORAMAS IN LANDSCAPES

Use panoramas to capture landscapes that are short and wide



**S**ometimes lenses aren't wide enough to fit a huge, lengthy landscape in one photo. That's where panorama photography helps. By taking multiple photos side-by-side you can then stitch them together

later in editing software to reveal the larger picture. However, the way you take the photographs makes an impact on the results you get in the processing stage. First level your tripod so that the in-built bubble reads neutral. Then, with your

camera on top, loosen the pan locking lever and take vertical frames of your scene. Aim to shoot 20% wider than your desired framing because editing software can sometimes distort the image, cropping into usable frames.



## TOP TIP

### Take off the polariser

A polariser darkens skies better at right angles to the sun placement so you'll see dark banding in wide panos, take it off to remove this



Here a panorama concentrates on the tight, short, but wide points of interest of the city as we look across Sydney, Australia



© Getty

1

### SET VERTICAL ORIENTATION

Mount the camera vertically to get more information at the top and bottom of your stills. That means greater foreground inclusion and less perspective distortion when stitching the images together later.

2

### PAN ON A POINT

Swivel the camera around one point, like on the tripod. This can be done handheld but don't swing it around, arms outstretched, you'll get cleaner results if pivoting on a central node and keep your arms tucked in for stability.

3

### OVERLAP THE SHOTS

Overlap each photo by 50% so the software can identify features in each photo and stitch them together. To help the software do its job, include some land or distinctive features in each shot.



# 92



## SPORTS ACTION

To capture the action you have to move fast, think fast and use kit that helps with both

**A**thletes of any kind usually compete with one another at speed over a large area. This is one of the most difficult aspects of shooting sports action, because you have to react quickly, often over long distances because photographers usually have to remain in a fixed space during events. Take surfing for example, there is no point during the act of surfing that the athlete keeps still, they are always moving left to right and gradually coming closer towards the camera (presuming you're shooting from the land). In football players run quickly in all directions, including away from the camera. So we

need to pair speed of camera operation with long, versatile lenses in order to capture good photographs. Autofocus and shutter speed needs to be fast to keep up with the athletes and freeze them in motion for a clear shot. Lenses with long focal lengths are better able to zoom in on subjects that are far away and make them appear big in the frame. So let's take a look at everything you need to take great sports shots.

### TOP TIP

#### Look for expressions

As the athletes compete they'll be exerting incredible forces. With that effort comes pure focus through their eyes, grit and determination in their teeth and tension in the mouth. Look for all of these when shooting close-ups of the subject to help humanise their sports story



1

### GET A LONG LENS

Lenses which are upwards of 200mm in focal length offer the best reach for sports photography.

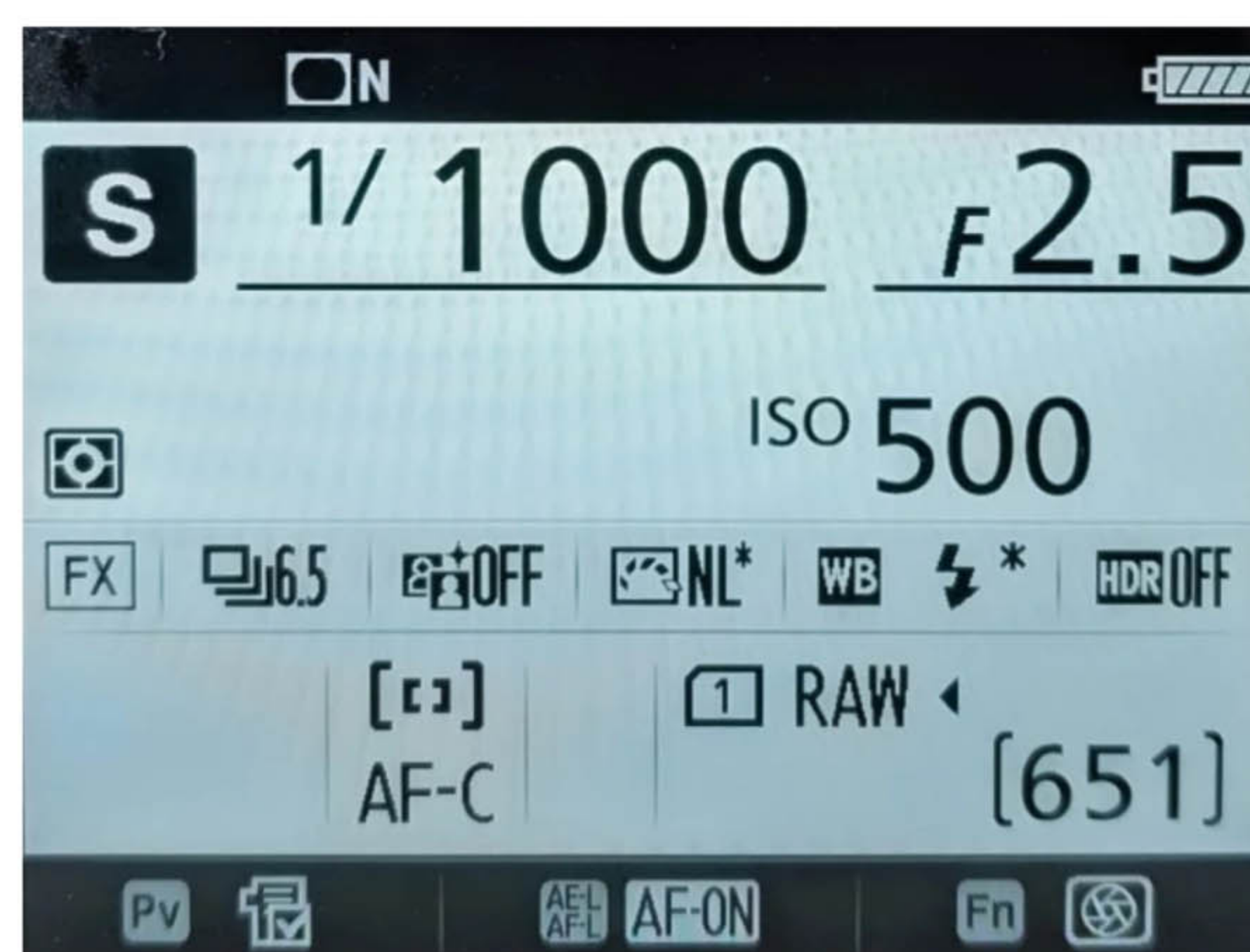


As competitors move further away from the photographer's fixed shooting position, we need a longer lens to remain close to the action, making the subjects appear big in the frame. It's preferable not to crop photos because we lose image data and therefore detail in the final shot.

2

### SHUTTER PRIORITY

Whether shooting indoors or outdoors variable lighting will impact the exposure required as the shooter pans the camera. Since sports is so fast there's no way a photographer could reliably keep up with these exposure changes, so it's best to use a shutter priority and dial in a fast shutter speed of at least 1/1000 sec to freeze the movement.



3

### ENGAGE AUTO-ISO

If you decide that you want to use manual mode because, for example, there's a particular shutter speed you don't want to go below, which can happen in shutter priority mode, then use Auto-ISO. This way the camera will automatically adjust the ISO sensitivity of the image sensor for you to produce balanced exposures.







As the surfer moves from left to right and somewhat forward towards the camera, the photographer must maintain sharp focusing on the subject as well as a balanced exposure

© Getty

4

SINGLE-POINT AF

There are myriad ways for tracking focus with the likes of Group, Auto and 3D available on most DSLR and mirrorless bodies. However, for pinpoint focus on a particular subject (best used for those that know where they want their focus) single-point autofocus is best. Practise with this though, as it can be a lot smaller focus area than other modes.

5

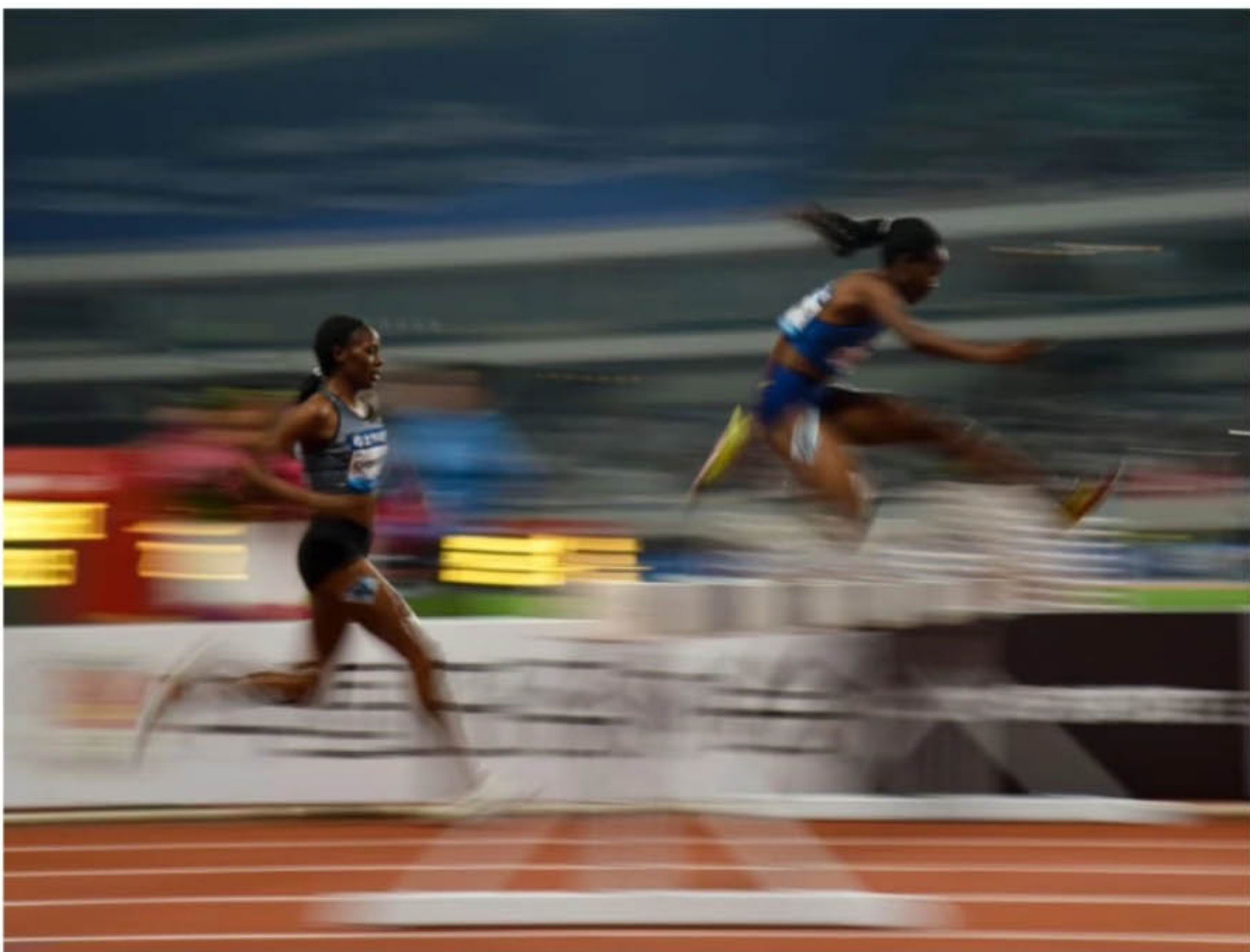
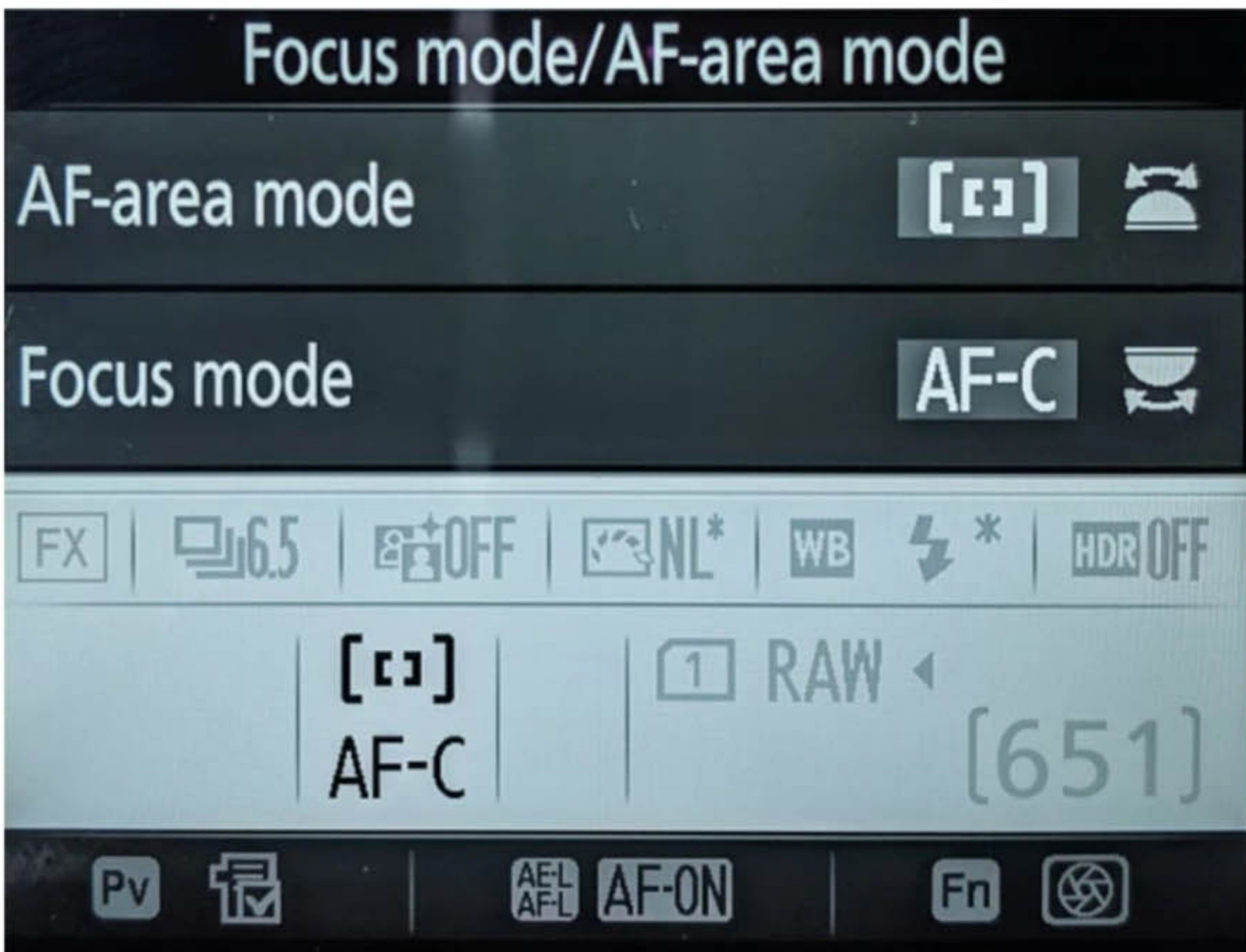
USE A MONOPOD

A monopod is designed to hold up your camera at a fixed height to relieve arm strain and make the camera more stable. This is especially useful when shooting longer games, such as football and rugby, and you want to retain sharp results. If you don't have a monopod you can always use a tripod with the legs collapsed together.

6

DRAG THE SHUTTER

Sometimes intentionally slowing the shutter speed can yield creative results. When shot with a slow pan it's possible to get clear subjects set against a blurred background, displaying the subject as moving fast through the scene. Drop the shutter speed to around 1/100 sec and experiment to find the optimal exposure length for the sport.





# 93



## BLACK AND WHITE LANDSCAPES

Remove colour to allow the eye to focus on texture and geometry

**In black and white photography the end result culminates in a combination of blacks, whites and all the shades of grey in between.** Because there is no colour, some landscapes, which contain distracting colour objects such as bright road signs, now fade into the background into a grey shade. Therefore, it's important for us to concentrate on the difference between the lights, the darks and middle shades. Many black and white photographs look best with strong contrast – a defined difference between bright sections and dark sections. Landscapes that have texture or geometric shapes work best in black and white. Look for lines in the ground, patterns in rock formations or grooves in freshly tilled crops. It can be helpful to shoot in black and white mode on your camera to visualise the landscape while you shoot. But remember to shoot in RAW if you want to preserve the file for colour processing later, as JPEGs and TIFFs cannot be converted to colour after-the-fact.

### TOP TIP

#### Darken the blacks

When editing your photos, darken the black slider and increase the white slider for more visual impact



Notice how the lines are strong, contrasted and precise. This black and white image has a bold contrast that accentuates the natural landscape

### Shoot B/W

Change to black and white mode to visualise the scene as you shoot

### Concentrate on contrast

Look for texture, difference between light and shade and patterns

### Capture in RAW

Shoot in RAW to preserve data for colour processing later

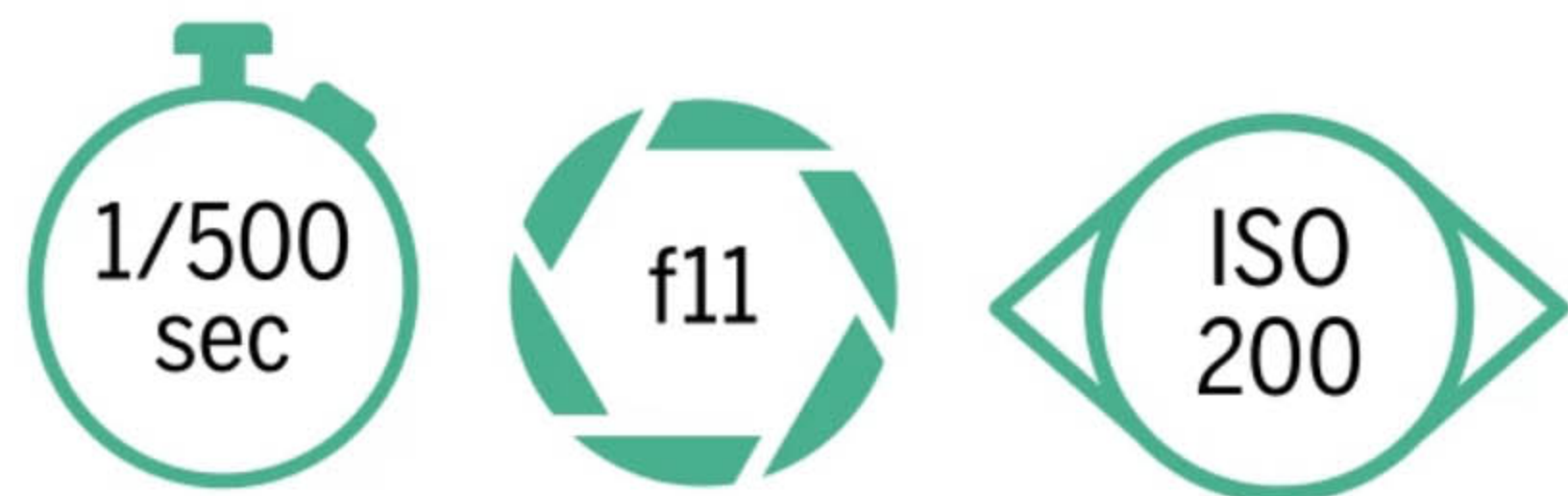




# 94

## GIZA PYRAMIDS

Capture the pyramids during thick, hazy smog or a dust storm for a scene shrouded in intrigue



**TOP TIP**

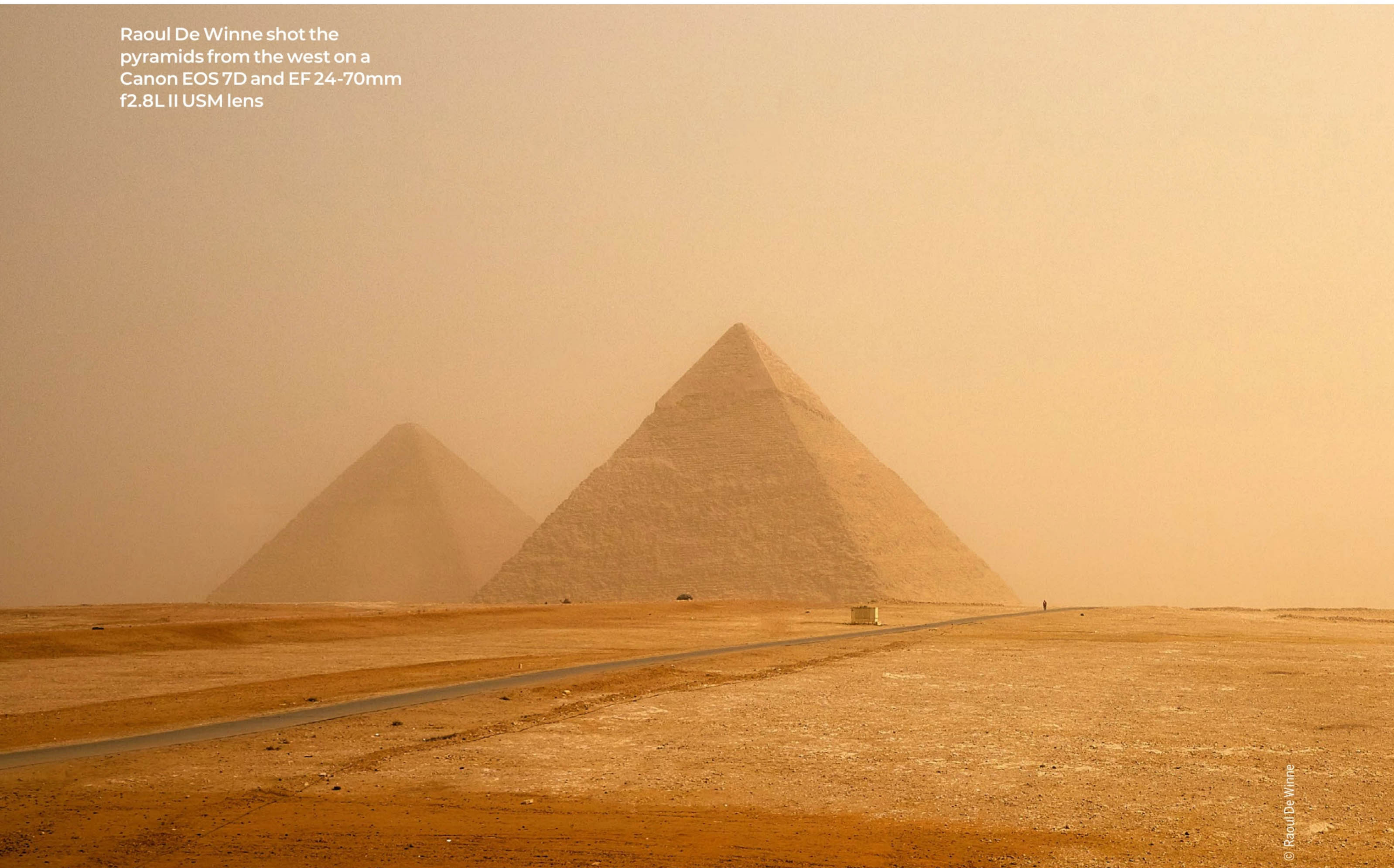
**Brace yourself**  
The wind can pick up quickly, brace the camera by tucking both elbows into the body for a stable base

**G**iza, Egypt is often enveloped in thick, distant smog, and while that can be a turn off for many photographers,

**this can add atmosphere to the pyramids.** The smog and dust plumes can help to hide the city in the background, rendering a more intimate

portrait of the pyramids from an angle that would otherwise look cluttered. Head to the west side of the pyramids and shoot east to make this shot work.

Raoul De Winne shot the pyramids from the west on a Canon EOS 7D and EF 24-70mm f2.8L II USM lens



© Raoul De Winne

**1** **AVOID THE CROWDS AND SHOOT EAST**  
Walk around to the west of the pyramids to avoid most tourists

**2** **USE AFTERNOON SUN TO DRAW OUT DETAILS**  
Shoot during late afternoon for side-lit pyramids to draw out texture

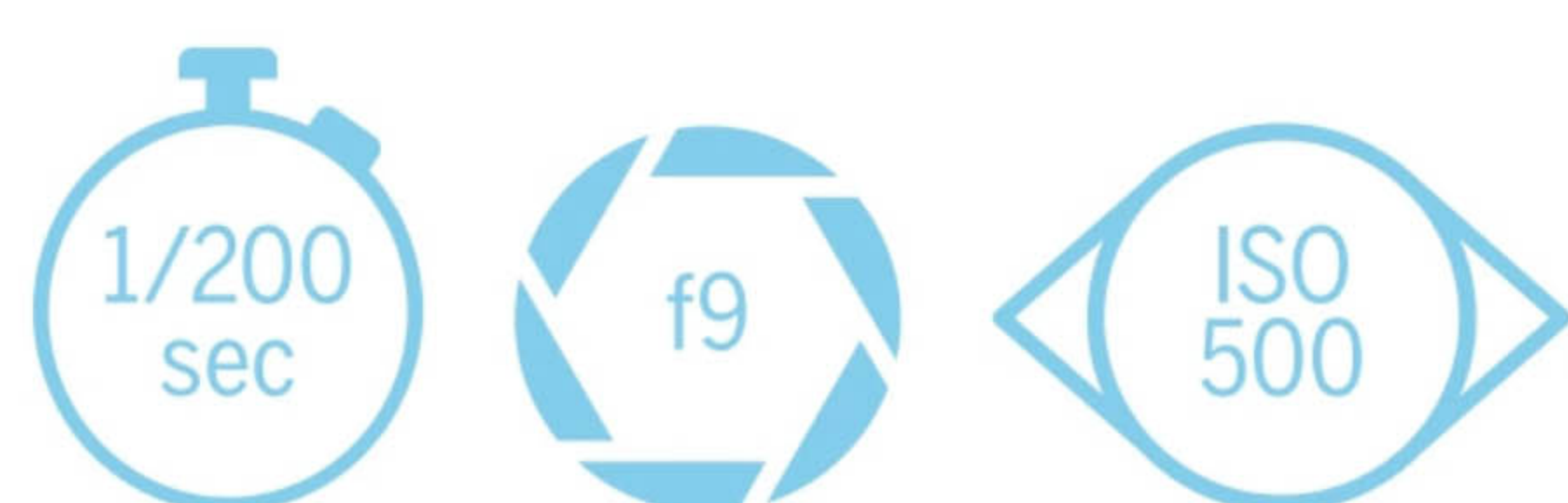
**3** **WAIT FOR A LONE TOURIST TO ADD SCALE**  
Include a figure in the distance to create a sense of scale



# 95

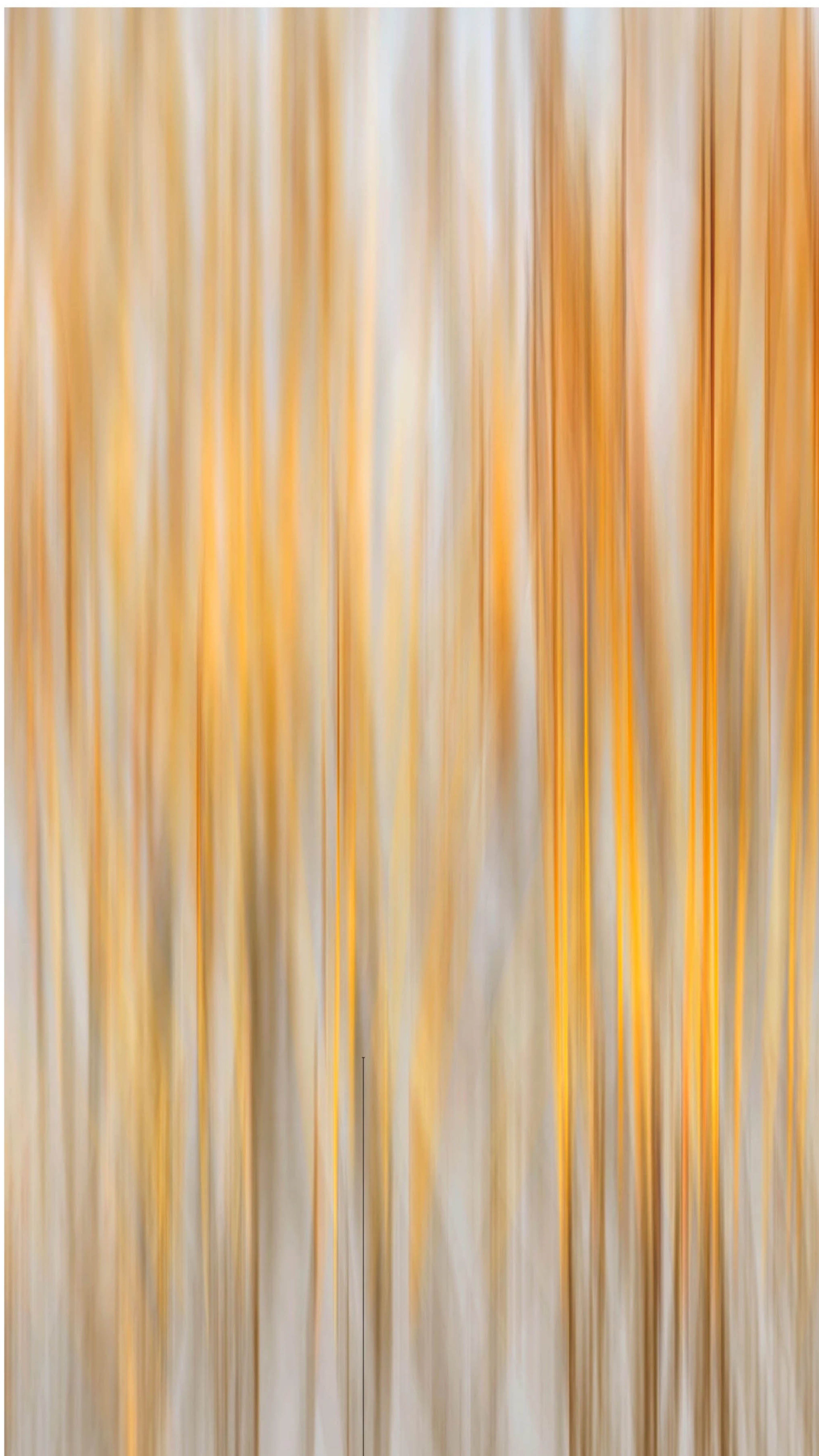
## ABSTRACT LANDSCAPES

Use intentional movement and a slow shutter speed for arty, abstract shots



**L**andscapes can be blurred into abstraction by intentional camera movement (ICM). That is, the same camera movement we normally avoid during long exposures by using remote shutter releases or self-timers, but moved intentionally, usually only in one direction to achieve a particular style. This works best when the camera movement matches the shape of the subject. For example, horizontal movements during long exposures work well when photographing flat landscapes or seascapes, whereas forests with tall trees and grasses look better with vertical movements. The landscape should be abstract but not unrecognisable, so experiment with movement speed and shutter speed to achieve the results you're looking for.

Here a vertical camera movement combined with a long exposure blurs the landscape but retains just enough detail to be recognisable





## CHOOSE THE RIGHT KIT

ICM becomes much easier when you've selected a good tripod head and exposure length

1

### USE A THREE-WAY HEAD

The best tripod head for intentional camera movement in landscapes is the three-way head. You can lock off each of the three axis' of movement and purposefully move the camera only in one direction to accentuate shapes in the scene. E.g. vertical movements for reeds in the water to preserve their shape.

2

### DRAG THE SHUTTER

Slow the shutter speed down but not too slow or you'll get too much blur. Time it with the speed of your movement and take test shots until you reach the desired effect. This technique works brilliantly with waves on the beach.

3

### DIRECTION OF MOVEMENT

Trees are vertical so swivel the camera to vertical orientation and tilt the camera up and down to preserve the shape of the trees. Seascapes have straight horizons so horizontal orientation and panning works best.

#### TOP TIP

##### Include colour

Details and textures will be blurred out, so seek colour and form instead





# 96

## ANTELOPE CANYON

Shoot within the heart of a canyon for arty compositions



**U**nlike most landscape photography, where we try our best to avoid midday sun because it's high in the sky, makes harsh downwards casting shadows and provides such a large dynamic range from bright whites to dark blacks that our camera's can't keep up, Antelope Canyon, Arizona is best photographed at this time of day. As the sun moves through the sky, late morning and early afternoon light pours through the openings in these canyons, casting strong beams that penetrate to the floor. Photography guide tours are most useful in this situation as they have expert knowledge of the canyons, guiding you to the best light during the day. Recently disturbed dust can enhance light beams, but if there's no more direct light coming through in your location, shoot up against the bright blue sky for vivid oranges and yellows, with faded purples in amongst the rock.

### Amp up the colours

Take a polariser to boost colour saturation, especially when shooting straight up at the sky

### Capture all the details

Switch to a narrow aperture to increase the depth of field

### TOP TIP

Book onto an organised photography tour of the canyon so you discover all the best places to shoot at the right time



### Follow the light

Frame beams of light to show the origin and end point of said beam

As light cascades down through the cracks of the canyon you'll be treated to blues, oranges, yellows and even purples in the rock



© Getty



# 97



## TOP TIP

### Low winds

Shoot on a still morning, as delicate spider webs are susceptible to winds



## DUOTONE DEW

As night turns to day, capture water droplets forming on natural structures

**Drops of dew are a mesmerising morning sight.** They form overnight on leaves and spider webs as the surface temperature drops, and you can usually find subjects without needing to travel far. Shoot in your own garden, if you have one, or head to a local patch of greenery. To capture droplets most

effectively in close-up, you'll need a dedicated macro lens such as 105mm. If you're using a compact camera, switch to macro mode to take advantage of its close-up capabilities.

Spider webs are great dewy subjects, thanks to the water drops that become suspended in between the silk spindles. First up, mount the camera on a tripod

near the web, taking care not to knock or damage your subject as you get up close. As you position the tripod, think about what you can see behind the web, as you'll want to avoid cluttered backgrounds. Focus on the drops manually, set a fairly wide aperture – you may need to boost the ISO – then fire with a cable release or remote timer.

### Contrast light with dark

Find a shooting angle with a dark background behind the web

### Control the focus

Shoot the web head on to maximise the plane of focus

Taken in the morning, drops of water stand out here against a plain coloured background

### Crop out distractions

Without a macro lens, zoom in as close as possible to the web





# 98

## BEAUTIFUL BUTTERFLIES

Fine-art photographer Neil Burnell shares his top tips for capturing butterflies basking in the morning light

1

### KNOW YOUR SPECIES

Each species of butterfly has a food plant, and it is likely they will roost on or near this food source. Information on species and their food plants can be found on [www.butterfly-conservation.org](http://www.butterfly-conservation.org) – this site also has great information on when and where you are likely to find certain species.

2

### STUDY YOUR SUBJECT

When I first started taking photos of butterflies, I would often go and study a specific species in the evening. Once the temperature starts to cool, you will see butterflies start to be less active, and at some point they will settle for the night. Once they have settled, I make a mental note of where they are and come back for first light to photograph them.

3

### YOU DON'T NEED A MACRO LENS

It's not essential to have a macro lens for this type of photography: any lens with a fairly close focus will be good enough. Lenses like a 70-200mm are perfect as they don't require high magnification. Shooting with a wider aperture is often better for a dreamy painterly look. One thing that is essential

to have is either a tripod, or some kind of support for your camera like a beanbag. Because I shoot at first light, I tend to use a tripod and can sometimes be shooting exposures of up to 1/2 sec on still days.

4

### SHOOT INTO THE LIGHT

Shooting towards the early-morning sun or a soft light source can produce some really interesting results. Look for details like dew or the sun breaking through the trees or a bush: these situations can produce amazing bokeh effects.

5

### HAVE PATIENCE

This type of photography can be frustrating at times: you will often have days where you don't find any butterflies, or the light isn't quite right. On these days I find it's best to practise by shooting flowers, wheatgrass or any other subjects you might find in the location. Experiment with focal distances and various angles of light to help you understand what works and what doesn't.







# 99



## LIGHT SPIRALS

Make your own spirals of light with fairy lights, a hula hoop and a long exposure photograph

**It's best to try this technique at night, or in a dark room where you can draw the curtains without any light spilling into the scene.** That's because we'll need to engage a long exposure, with shutter speeds up to 1-2 seconds. We'll be using a hula hoop with fairy lights attached and spinning the hoop in front of a tripod-mounted camera. Utilising a remote

shutter release we'll be able to spin the hoop while simultaneously spinning the lights to generate a globe-like shape if done smoothly. We'll also be using BULB mode to generate an exposure length bespoke to each spin, determined by the depression length of the shutter release. It's possible to make all sorts of weird and wonderful shapes, from spheres to snail shells and even fireworks shapes.

### TOP TIP

Place the hoop to one side of the frame, and during the exposure roll it to the other side.

**1 MAKE THE LIGHTS**  
You can buy purpose-built LED illuminated hula hoops online which saves the faff of creating your own, but they can be a little more expensive. So for a more DIY approach, get some fairy lights and attach them to a standard hula hoop using some clear tape. If you don't have a hula hoop anything circular will work, even a bicycle wheel.



**2 STEADY THE CAMERA**  
We'll need to use a long exposure for this shot, so that rules out shooting handheld as everything in the scene would become blurry. Set your camera up on a tripod, and use a ball-head or three-way head to compose your shot. Include some foreground to capture the glow from the lights.



**3 SET A LONG EXPOSURE**  
The easiest way to get the shape and definition you want from your light spirals is to engage manual mode, set a wide aperture of around f5.6 and set ISO 320. Then dial in your shutter speed to BULB mode. This means that as long as your shutter release button is depressed, the exposure will continue.







4

#### REMOTE RELEASE

Use a remote shutter release to avoid knocking the camera during exposure and blurring the image. A wireless remote release such as the Hahnel Captur allows you to spin the hoop and take pictures at the same time, no tripping over the cable as you work. No shutter release? Use exposure delay or self-timer mode.



5

#### SPIN THE HOOP LIKE A PENNY

After placing the hoop in position and focusing up, spin it like a penny on a tabletop and press the remote shutter release for as long as you see a dedicated spin. As soon as you see a wobble or deviation from the spin let go of the shutter release to capture a neat, globe-like pattern.



6

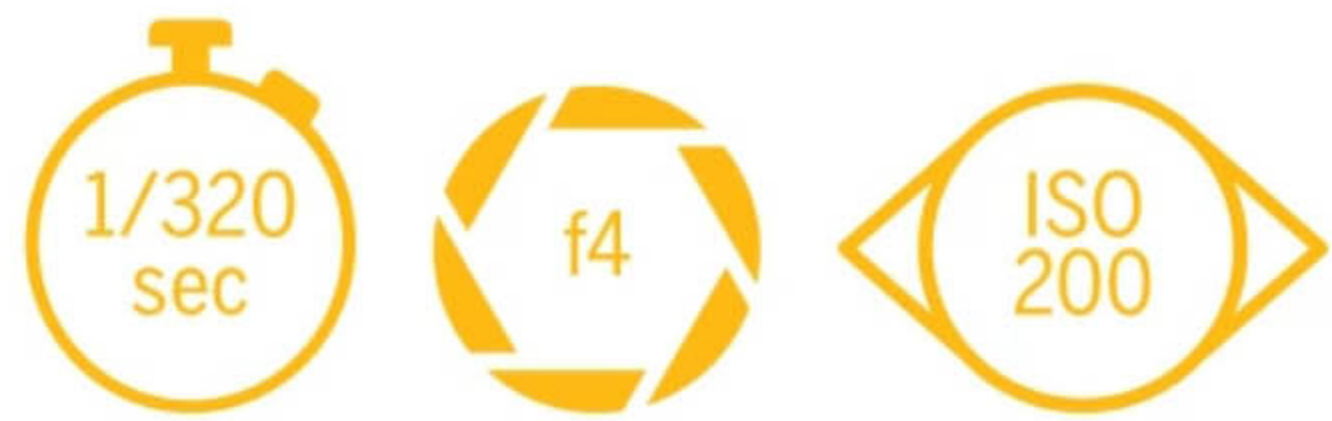
#### SOME ACCIDENTS DO WORK

Don't be afraid to keep shooting after the hoop starts to wobble and fall over. If you time it right (and this will mainly be by accident at first) you may get some great shapes. For example, as the hoop started to drift in this shot we let go of the shutter release and captured a snail shell-shaped spiral.





# 100



## BAGAN

Visit the ancient city during late autumn and early spring to capture balloons in flight

**A**s balloons take to the skies in Bagan, Myanmar between October and April they bring with it ample opportunity to get some incredibly dream-like frames as they dance across the landscape.

Head up in a balloon yourself to shoot across the landscape, relying on early morning mist to roll across the temples. Only one temple now allows people to climb up, Shwe Gu Gyi, which boasts great views with multiple temples surrounding it, but it does get very

crowded with tourists at any time during the day. Another option is to head up Sulamani hill before sunrise and wait until the first light hits the subject. You're not likely to encounter many others climbing up in the dark and as such be treated with your pick of shooting spots.

### TOP TIP

#### Take a timelapse

With a fast shutter speed such as 1/320 sec set up a timelapse to track the balloons as they bob through the sky



### Shoot into the light

Shoot into the sun for added flare across the landscape

### Be an early riser

Head out before the sun's up for a more peaceful shooting location

### Keep your kit clean

Use a dust blower to remove sand and dust from your lens

Fantastic trees, ancient temples and soaring balloons give Bagan photographs beauty in every section of the frame

© Getty



# 101 ANSEL ADAMS STYLE LANDSCAPE



Study Adams' zone system and expert control over exposure to get a handle on his photographic style

**A**nsel Adams was known for his imagery of the American West, in particular, Yosemite National Park, and especially for his work in black and white.

However, aside from shooting in this location his style is distinctive. This is because he and Fred Archer developed a method of categorising exposure values into distinct sections in order to visualise what any given scene may look like in a photograph in respect to how

bright and dark it is, this is called the zone system. This is integral to creating an Ansel Adams style landscape because it teaches the technique of exposing for highlights and editing for shadows. That is, to deliberately capture detail in the highlights of a scene such as the sky, and then to tease detail from shadows in darker sections, which in digital would now be done in editing software by boosting shadows or blacks sliders. To do this, use a semi-automatic mode like aperture priority and use

negative exposure compensation to force the camera to deliberately underexpose the photograph by up to one stop. Some specular highlights may still be too bright, so the use of a polariser can help reduce these spots of light, especially if coming from foliage or water.

## Avoid clipping

Take a test shot and look at the histogram to ensure the whites aren't being clipped (not touching the right-edge of graph)

## Meter for the whole frame

Use evaluative/matrix metering so the camera meters the light from all parts of the frame

## Underexpose the shot

Dial in negative exposure compensation to deliberately underexpose the scene, retaining detail in the highlights

## TOP TIP

### Process your shots

Use an editing program like Adobe Lightroom to selectively boost sections of shadows to reveal hidden detail in the otherwise underexposed image



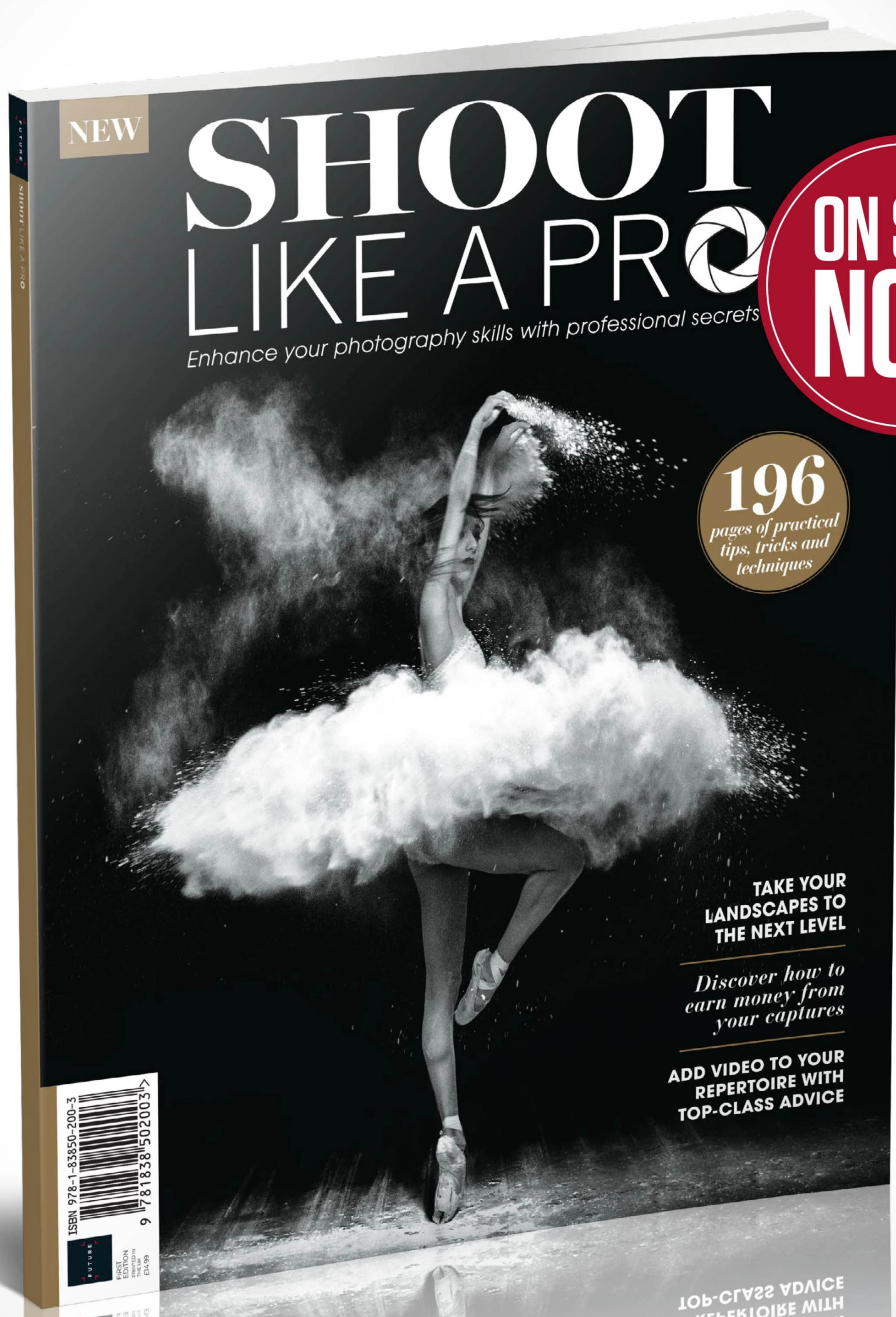
Adams is best known for his photography of Yosemite National Park, California and his work in black and white

© Getty



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